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CONTRIBUTION TO A BIBLIOGRAPHY OF INDIAN ART AND AESTHETICS

HARIDAS MITRA

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CONTRIBUTION TO A BIBLIOGRAPHY OF INDIAN ART AND AESTHETICS

BY

HARIDAS MITRA M.A.

Upādhyāya, Vidya-Bhavana

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PREFACE

The following Monograph contains portions of the Research Work, done during the period from September, 1943 to June, 1946, as Rabindra Research Fellow in Indian Art and Aesthetics. The line of enquiry follows a comprehensive Scheme which I had prepared for the study of Indian Art and Aesthetics. But owing to the limited nature of the time and the material at my disposal, it was possible to deal only with the Section on Works of Architecture, Sculpture and Painting—*Vāstu*, *Śilpa* and *Citra* (though a few different works of importance, about Rituals, Mythology, Polity— Āgama, Tantra, Purāṇa. Nīti, were also included). In the Bibliography, mainly the Source books—Ākara-Granthas by Master Ācāryas, are included.

I have spared no pains to make the work, accurate, useful and up-to-date. Serious cases of omissions and comissions have been noted in "Additions and Corrections."

I owe a deep debt of gratitude to Sri Sasadhar Banerjee who helped me as an Assistant by copying out long texts, English or Sanskrit (in Roman and Nāgari) and also to other colleagues and some advanced students of the Arts Department who helped me in various ways.

I should also acknowledge a deep debt of obligation to Dr. Prabodh Chandra Bagchi, the Director of Research Studies—who suggested many improvements, additions, emendations, and very kindly guided the work of publication.

To Ācārya Akshaya Kumar Maitreya who initiated me to the studies of Indian Art and Antiquities, and to Adhyaksha Sri Nandalal Bose whose never-failing encouragement and guidance were great sources of inspiration, deep sense of gratitude, is acknowledged.

Santiniketan, HARIDAS MITRA.
March 15, 1951.

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INTRODUCTION

INTRODUCTION

CHAPTER I

VASTU-ŚASTRA AND ŚILPA-ŚASTRA

The *Vāstu-śāstras* with their subsidiary branch, the *Śilpa-śāstras*, are closely related to the *Vedāṅga* called *Śulba-sūtras.*

Both prescribe the construction of the Stilus or the *Gnomon* (*Śaṅku nirmāṇa*) for determining the Cardinal points of the compass (*dig-vidig-nirṇaya*). The division of the ground, by means of 'the measuring string' (*sūtra*) of *Vāstu* and *Śilpa-śāstras*—technically called 'plotting of the string' (*sūtra-pāta*) corresponds to a similar operation of the other by means of *Śulba*, also, signifying 'a string' ; the Ground-plan is laid out, in both ; *pada-vinyāsa*—in the one, and for the construction of Sacrificial Altars (*Vedi, Citi, Cit*) in the other.

The *Vāstu-śāstras* and the *Śilpa-śāstras* should, therefore, be classified under the *Upavedas* : or they, rather, more properly, appertain to an *Upāṅga* of the Vedas. But, certainly, they cannot be put under the *Artha-śāstras* termed the *Fourth Upaveda*—the Science of Polity—as Śrī Madhusūdana Sarasvatī-pāda has done, without stating the reasons for such classification—because evidences are to the contrary. The *Citra-Sūtra* must be known for comprehending *Pratimālakṣaṇa.*

As in the cases of all other branches of Indian Learning, the first *Ācāryas*—who promulgated the *Vāstu-śāstras* together with the *Śilpa-śāstras* (and the *Citra-vidyā*)—were all figures of hoary antiquity ; the teachers of *Vastu-śāstras* are enlisted, in numbers—as, eighteen,[1] twenty-

1. Haridas Mitra : *OSS*, No. XII *Introduction to the Devatāmūrti-prakaraṇa* pp. 8 ff. & (*PW*) *SBHT*, No. 48 II—the *Matsya-Purāṇa* List of the *Vāstu-śāstropadeśakas.*

five,[2] or thirty-two,[3] differently[4] ; some of them are mythical ; some others are even suspected, to be imaginary or fictitious names ; some bear no proper names ; a few are probably historical characters. Among the *Ācāryas* were *Ṛsis* (*Divine or semi-divine*), *Devas* (*Gods*), *Asuras*, *Dānavas*, Human beings. It is possible also to recognise a Northern, *Ārya* and a Southern, *Drāviḍa* School.

Works of these Masters, have not been, all, handed down, in perfect states of preservation ;—some are irreparably lost ; some are preserved in fragmentary quotations—or, completely incorporated and considerably modified, in later works. Fortunately, some texts in Sanskrit, are saved by the Buddhists and even by the Jains ; and can be restored or recons-

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2. *Ibid.*—the *Agni-Purāṇa* list of the *Pāñcarātras* and the *Sapta-rātras*.

3. P. K. Acarya : *Mānasāra* Vol. III—Text, *Adhyāya 1*, *Śl* 2 ; *Adhāyaya 68*, *Ślokas* 5-9 ; *Adh.* 70, *Śl* 5-.

4. Also see some other enumerations :

a) *Śilpiśāstravidhāna*, or *Mayamata*. [IOI 3150 (2579)]

It begins :—

ब्रह्मविष्णुमयो (यमो B) वायुपृथ्वीनक्षत्र-तारकः

सर्वसू (शू) न्यं निरालंबं विश्वकर्मसुदैवतैः ॥

ब्रह्म । विष्णु । [यम B] । वायु । भूमिनक्षतारकादुल् ।०

मानसारं तु गार्गेय दोप्त मरोचि' [मू] अत्रिमं ।

दैखानस्सर्वशास्त्रेषु सारं मयमतागमं ॥

मानसारं । गार्गेयं । दोप्तं । मरीचि अत्रमं (।) सनत्कुमारं

मृतिका वृक्षपाषाणं लोहद्रव्यं समातनं ।०

b) *Mayamata* Ś. Ś., *Āndhra-ṭikā-sahitam*. [MO. Ms. No. 13038]

ब्रह्मा विष्णुयमौ वायुः पृथ्वीनक्षत्रतारकाः ।

सर्वशून्यं निरालम्बं विश्वकर्ममतः परम् ॥

c) *Sanat-Kumāra-Vāstuśāstram*. [MO, Mss. Nos. 13061-68]

ब्रह्मा शङ्करं मश्चैव भार्गवाङ्गिरसावुभौ ।

(— चन्द्रो— — ।)

गौतमश्चैव गार्गश्च मनुष्यासौ भृगुस्तथा ॥

विश्वकर्मादिभिश्चैव वास्तुशास्त्रविशारदैः ।

सर्वथा यत्कृतं शास्त्रं — — — ॥

tructed with a fair degree of accuracy. Sanskrit *Śilpa* texts were translated, early, in Tibetan[5] and Chinese[6] . And manuscripts (in Tamil, Telegu, Canarese, Ceylonese, Oriya, & other scripts) have often glosses and notes, by craftsmen. These are helpful, as practical aids in comprehending obscure texts.

There are striking features that differentiate the Northern styles of Architecture from the Southern. The Extremist Sects—among the Worshippers of Śiva—bedecked with skulls and garlands of bone, drinking from skull-cups, with clotted hair-locks, roaming in cremation grounds—or those, among the Worshippers of Devī—wearing garlands of severed heads, with dishevelled hairs, naked—both, from the North, hardly needed or cared for gorgeous sacred structures. Some sects observed scrupulous seclusion and shunned human society. On the other hand, the mighty Himalayas with its towering peaks and precipices—cloud-capped—clad in snow, the sacred Mount *Kailāsa*—the legendary centre of the Earth-lotus—ever presented in sun-shine or moon-light, at day-break or sun-set, an eternal feast to the eyes and glistened like cupolas or turrets of gold and jewels. The Northerners could hardly need or think of better Temples and Dancing Halls for their Gods.

It is in the South, the land of the *Śaiva Āgamas* and ultimately of the *Pāñcarātras*, which were both partially at least in the beginning *Veda-bāhya*,

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d) Haridas Mitra : *CSS*, No. XII *Introduction to the Devatāmūrti-prakaraṇam*, p. 16 ;

कश्यपछ्यापुरुष-मारुति-मय-विश्वकर्मत्वष्ट्र-मनु-बाण-शिल्पिवर्धनं-वटक-शल्यानि (शैलादि)
प्रभृतीनां परस्परशिल्पप्रभेदमार्गप्रदर्शनपूर्वकं...शिल्पशास्त्रं ··· ॥७॥

e). *Śilpagrantha* or *Aparājita- Vāstuśāstra* (Aparajitaprccha)
[I01. 3152 (1603b)]

कश्यपोऽगस्त्यकश्चैव याज्ञवल्क्योऽथ कौशिकः ।
भारद्वाजो वैश्रवणो वशिष्ठो नारदस्तथा ॥ [२१]
शिखिध्वजो महाकान्ति [मेहा] त्मा चन्द्रशेखरः ।
जयो विजय आख्यातः सिद्धार्थश्चापराजितः ॥ [२२] ॥

5. Cordier : *Catalogue du Fonds Tibetain de la Bibliothéque Nationale*. P. 474 *Mdo-hgrel*. *Commentaire des Sūtras* Tome CXX III (Tibetain 318).

6. Haridas Mitra : *The Buddhapratimālakṣaṇam* (*PW*) *SBHT*, No. 48. Appendix *Tsao-siang-tou-leang-king*.

non-vedic, that *Śiva* and *Viṣṇu* Worship with the various congeries of *Nṛtta*, *Anugraha*, *Līlā*, *Yoga*, *Bhoga* and other *Mūrtis* needed thousand-pillared Dancing Halls, many-storied and high-domed Audience Rooms and bejewelled Retiring Chambers.

Temple-palaces bearing the names of the fabulous *Meru*, *Mandāra* *Mahendra*, *Kailāsa* mountains and so forth, were built, far in the South to conjure up and evoke the mighty Panorama of Nature, presented by the great Himalayan Range and the like, before the minds' eyes of the devotees.

But *Śiva-Bhairava* had Rock-cut Caves and Temples, and *Śakti* had Sanctuaries, inaccessible and even unknown, save to votaries in mountains, deserts and forests.

It must not be however forgotten that, for the more benign forms of Śiva and Viṣṇu, the Northerners made magnificent temples.

Sacred and other structures of immense proportions : like Residential University Buildings (*Mahā-vihāras*), many-storied, and wonderful Reliquary shrines (*Caityas*, *Dhātugarbhas*, *Stūpas*) with high domes, lofty gates, many pillars, and numerous railings, were also built.

Ballāla Sena's *Pradyumneśvara* Temple *Praśasti*[7] by the Court-poet Umāpatidhara, records the magnificence and the grandeur of the shrine. The Chinese travellers, Hiuen Tsang, for example, left us detailed descriptions of the *Nālandā*[8] and *Sandhyākara Nandi* of the *Jāgaddala*

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7 a) Kielhorn : *Deopāḍā Inscription of Vijayasena*, (*with facsimile*) Ed. I, pp. 307—II.

दिक्शाखामूलकाण्डं गगनतलमहाम्भोधिमध्यान्तरीयं (पं)
भानोः प्राक्प्रत्यगाद्रिस्थितिमिलदुदयास्तस्य मध्याह्नशैलम् ॥
आलम्ब(म्ब)स्तम्भमेकं त्रिभुवनभवनस्यैकशेषं गिरीणां ।
स प्रद्युम्नेश्वरस्य व्यधित वसुमतीवासवः सौधमुच्चैः ॥

b) *KM. 64—The Prāchīna-lekha-mālā* (*A Collection of Ancient Historical Records*). *Vol. II.* 1897.

विजयसेनमहाराजकारितश्रीप्रद्युम्नेश्वरमन्दिरप्रशस्तिः । पृ० १४४ ।

8. V. A. Smith : *The Early History of India* (*4th Ed.*) Revised by S. M. Edwardes. Oxford, 1924. *Chapter I Appendix B.—The Chinese Pilgrims.*

Mahā-vihāra[9] . Excavations have shown the extensive proportions of the *Somapura Mahā-Vihāra*[10]. The first was in *Magadha* and the last two were in *Varendra*. Most of these Northern structures are now, irreparably lost, through the wanton destruction by foreign invaders.

Images of the various Terrible Aspects of the Devī and of the *Ugra* (Bhairava and other) forms of Śiva, are to be found in Central India, Bheraghat (Cedi-Tripuri) and in Western India (Ellura and Elephanta), Kāśī (Sārnāth) and Varendra, some of them, the strongholds of the *Pāśupatas*, the *Kālā-mukhas*, the *Aghoras* and other extremist sects.

And, while the *Śaivāgamas* and the *Pāñcarātras* revealed the various types of Śiva and of Viṣṇu in the south, the *Śāktas* in *Kerala-Kāśmīra-Gauḍa*, and the *Kālacakrayāna*, *Sahajayāna*, *Vajrayāna* and other *Mahāyāna* sects evolved their characteristic Pantheons of Icons etc., in *Magadha-Varendra-Utkala* with wide ramifications even to distant lands— Nepal and Tibet, Insulindia and Further India, for example. Nor did *Jainaism* lag far behind, but evolved its own Pantheon of *Tīrthaṅkaras*, *Śāsana Devīs* and so forth.

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9. *The Rāmacaritam of Sandhyākara Nandi* Edited with Sanskrit Commentaries and English Translation By Dr. R. C. Majumdar and Dr. Radha Govinda Basak and Pandit Nanigopal Benerji. *SMS*. The Varendra Research Museum, Rajshahi, 1939.

मन्द्राणां स्थितिमूढां जगद्दलमहाविहाररचितरागाम् ।

दधतीं लोकेशमपि महत्तारोदितोरुमहिमानम् ॥७॥

10. *MASI*, No. 55 *The Excavations at Paharpur, Bengal.* By Rao Bahadur K. N. Dikshit I. 1938, Delhi,

CHAPTER II.

ORIGINS AND FOREIGN INFLUENCE

The question of the so-called foreign influences on Indian Art has been much discussed. In fact the commercial contacts between India and the Western World, Mesopotemia and Graeco-Roman world etc., date from very old past[1].

One of the most important political events, was certainly the invasion of Alexander the Great. There were some foreign conquests made ; but they were mostly off-set by subsequent political upheavals. India overthrew her conquerors and political influences—if any, must have mostly disappeared. No mentions are even to be found of such foreign conquests in Indian literature. Some cultural remnants were not improbably left, however.

Persian (Achaemenian) and Assyrian influences have been traced in the Architectural decorations of Asoka's monolithic and structural pillars.

Borrowals are ascribed even from Greek or Hellenistic originals[2]. Of course, Asoka had sent his emissaries to contemporary Hellenistic kings of Syria, Egypt, Macedonia, Epirus and Cyrene—outside India proper, for the propagation of the Law of Piety[3].

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1. *The Cambr. H. I. Vol. I Ancient India.* Ed. by E. J. Repson. Cambr. Univ. Press., 1922. Chapters XIV to XVII ; *The Heritage of India.* Ed. by G. T. Garrat Oxf., Clarendon Press., 1937 ; *India in European Literature and Thought* by H. G. Rawlinson pp. 10, 11 13, 14, 16, 19 ; J. Kennedy : *The Early Commerce of India with Babylon, 700-300 B. C.* JRAS, 1898 ; The Works of *Ktesias, Herodotus, Xenophon, Megasthenes Strabo, Pliny, Diodorus, W. Curtius, Nearchus, Arrian* etc.— New Editions by S. Mazumdar Sastrin of Mc Crindle's Works. Calcutta ; *The Periplus of the Erythraean Sea,* Ed. & Transl. by Schoff ; *The Inscriptions of Darius*—New Editions by Sukumar Sen. Cal. Univ ; *The Early History of Bengal* by F. J. Monahan with a Preface by Sir J. Woodroff. Oxford University Press, 1925.

2. *The Cambr. H. I. Vol. I. Ancient India* Ch. XXVI—The Monuments of Ancient India by Sir John Marshall ; (pp. 621ff.) ; Vincent A Smith—*Asoka (Rulers of India)—The Monuments.*

Chandragupta—Asoka's grand-father had greater contacts and more intimate political relationship, with Alexander, and with his successor Seleucus Nikator ultimately the King of Syria. The latter sent Megasthenes to Chandragupta's court, while Seleucus's successor dispatched Deimachos to the court of Bindusāra—both, as ambassadors. The contacts were hardly more, however than political. Their cultural significance could not have been much deep or lasting, either, in any case.

These Greek ambassadors[4] do not certainly compare favourably, with the later Chinese visitors.[5] The missions of the latter, were cultural and for pilgrimage. Even, Al Beruni, Ibn Batuta and Marco Polo were far better observers and students.[6]

The Indo-Parthians, the Indo-Scythians, the Indo-Bactrians and the Graeco-Gandharians—tried in their coins and sculptures to represent Indian themes, in their own special technique.[7]

But the Graeco-Gandharian Art could not successfully engraft itself, into Indian soil. India had already formulated her Art theories. The Graeco-Roman Art was a mere episode in India's Art history and disappeared, as quickly.

Indian traditions of Art are of hoary antiquity. The Indus Valley Civilization—of five thousand years ago—which is certainly Indian, displays a complete building programme of public utility, of advanced civic life, of systematic town-planning. Public baths ; extensive systems of drainage of fully abundant supplies of water, of conservancy and sanitation ; thoroughfares and streets of considerable sizes aligned East to West or North to

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3. *The Thirteenth Rock Edict* establishes the synchronism of Asoka with five Hellenistic Kings. The latest date at which all these Kings are alive together is B. C. 253.

4. See Mc Crindle and Śāstrin's Editions.

5. About the Chinese Buddhist Pilgrims and their Works, there are many Books and Editions by eminent English, French and other scholars, —Legge, Giles, Watters, Beal and Julien, Chavannes etc ; See V. A. Smith : *Op. Cit.* Chap. 1. *Appendix B.*

6. Abu-Rihan, Muhammad bin Ahmad, surnamed Al-Beruni, entered India in the train Mahmud of Ghazni. His work is entitled 'An Enquiry into India' *Tahkik-i-Hind*, finished in 1030 A. C. is of high value.—Ed. & Transl. by Sachau. The Works of Muhmmaddan historians and

South ; thick-walled houses built according to strict regulations and many-storied, brick-built—these, and other amenities of life, were provided for[8] .

Animal husbandry and agriculture, industries and arts including embroidery, weaving, jewellery, lapidary, cutlery, pottery etc. were fairly advanced. Mirrors, combs, cosmetics were used in female toilet. Ingredients of medicine—in use, even now, in the Āyurvedic system—have been discovered[9] , The characteristic stamped seals with pictographs, are yet challenges to scholars.

Remarkable statuettes, notably a lime-stone statue of a bearded noble man clad in a shawl with trifoil embroidery, and a wonderful bronze figure of a dancing girl have been found in Mohenjodaro and Harappa. Besides Dancing, probably Music—was cultivated, and prototypes of the modern *Mṛdaṅga, Vīṇā, Karatāla* are pictured, in the Mohenjodaro Finds[10].

At Harappa, a stone statuette found in the strata of the Chalcolithic age is unique. It is the figure of a dancer standing on his right leg, the left leg is raised high in front. The contours are soft and effiminate but the figure is that of a male. The abnormal thickness of the neck and experiments by a skilled modeller have proved that the dancer was three-headed or at any rate three-faced and (Sir J. Marshall's conjecture is that) he represents the youthful *Śiva-Naṭarāja*. But the male-female ambiguity of the entire physique anticipates *Śiva-Ardhanārīśvara* or *Umāliṅganamūrti*[11].

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travellers are most conveniently consulted in Elliot & Dowson : *History of India as told by its own Historians,* 8 Vols., 1867-77—a valuable work. See V. A., Smith *Op. Cit.* p. 15. The Hispano-Venetian Traveller visited India in 1294-15 A. C. Ed. from Haklyut Soc. & of M. Cordier.

7. *The Cambr. H. I. Vol. I,* Ch. XXIII by Prof. E. J. Rapson ; H. G. Rawlinson : *Bactria.* London, 1912 ; Gauranga Nath Banerjee : Hellenism in Ancient India (2nd Edition thoroughly revised and enlarged) Cal. 1920.

8. Rao Bahadur K. N. Dikshit : *Prehistoric Civilization of the Indus Valley* (*Sir William Meyer Lectures,* 1935), Madras University, 1939. pp, 14ff ;Ernest Mackay : *The Indus Civilization.* Lond., 1935. pp. 21ff.

9. K. N. Dikhsit : *Op. Cit.* pp. 31ff. & pp. 24 ff., 31 ; E. Mackay : *Op Cit.*, pp. 100ff. & pp. 141 ff.

"No parallel to this statuette is to be found among Indian Sculptures of the historical period. That characteristic anatomical truth—that we miss in sculptures of the Scytho-Parthian and Kushan periods is startling and in this all important matter, Greek Artistry could possibly have been anticipated by sculptors of a far off age on the Banks of the Indus"[12].

Traces of the Worship of *Śaktis* (Mother-Goddesses) of a prototype of Śiva—*Bhūtanātha, Paśupati,* or *Liṅgas* (and not impossibly of *Yonis*), of Animals and Trees held sacred, and of *Yogic* practices—are observable.[13]

"In terracotta and faience some of the model animals exhibit a very high standard of art. The other terracottas—could not have been confined to the very skilled craftsmen. It is in this material—that it is possible to trace the continuity of the Indus tradition in the historic period. Archaeological evidence shows the continuity of artistic tradition, here obscure and there undoubted, from the days of the Indus culture to the historic period represented by Mauryan terracotta found in Pataliputra."[14]

Elamite, Akkadian, Sumerian (Babylonian), Chaldean and even Cretan, Egyptian, Persian affinities have been also traced to Monenjodaro and Harappa Finds. Nal and Amri specimens e. g. Polychrome pottery might be earlier than those from the last two.

But certainly, neither in its Architectural, Sculptural, Iconographic and other Monuments, nor in its Art theories, India had reasons to borrow from Greek, Roman or any other sources. Indeed, too much has been made of 'Influences' from outside India. As regards the points of semblance between the Canons of *Vitruvius* and of *Mānasāra*, for example ;—the points of difference were however much more sriking ; and of these, more discussions will be made, later.

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10. K. N. Dakshit : *Op. Cit.*, p. 30 ; E. Mackay ; *Op. Cit.*, p. 176 ff ;

11. *Mahenjo-daro and Indus Civilization*—Edited by Sir John Marshall, 1931, Vols 1-3 ; Vol I, pp. 45 ff., Plate XI, Sketch on p. 46, fig. 1. Stella Kramisch : *Indian Sculpture.* (*The Heritage of India Series*), Calcutta, 1933 pp. I, 3 & p. p. 145.

12. Sir John Marshall ; *Op. Cit.*,

13. K. N. Dikshit : *Op. Cit.*, pp. 33 ff. E. Mackay : *Op. Cit.*, pp. 64 ff.

14. K. N. Dikshit, *Op. Cit.* p. 30.

The Egyptian and the Chaldean schools of art, have left us powerful and magnificent examples of sculpture. The Greeks and the Romans, also, had realised or evolved ideal and wonderful types of feminine beauty or masculine majesty. But it was India, that gave expression, in her plastic and pictorial arts, to the spiritual fervour and extasy of (*yogic*) contemplation, to the rhythms of cosmic evolution, unfoldment and involution, and to the weird and terrible aspects of Nature and the Divinity, in addition to visualising the fundamental ideas of Power and Beauty.

As, it has been stated already, India had evolved independently, her own theories of Art, and the Indian texts on Art and Aesthetics go back to remote antiquity.

CHAPTER III

MANASARA—ITS NATURE AND AGE

It might be stated that *Mānasāra* is a compilation for the use of the architects, based on earlier sources.

"Of the seventy chapters of the *Mānasāra* the first eight are Introductory ; the next forty-two deal with matters relating to town-planning and house-building ; and the last twenty are devoted to Sculpture."

"The *Mānasāra*, in whichever period of history it is finally placed, has become a standard work on Architecture and Sculpture, because we have seen, it is the largest of its kind ; secondly, its treatment of the subjects is most exhaustive, and thirdly, in it the subject-matter has been scientifically classified and systematised"[1] , thus writes the learned editor of *Mānasāra*.

The *Mānasāra* is, avowedly, based on thirty-two older authorities stated to be *Ṛṣi*[2] . But *Mānasāra* figures queerly enough, in the list of authorities and yet the work is named after *Mānasāra Ṛṣi* who is reputed at the same time, to be the author. Certainly, a person cannot be his own predecessor.

Of Mānasāra, as a historical person, nothing is known for certain ; he figures in the *Daśakumāracarita* by *Ācarya Daṇḍin* which is only a book of tales, and the characters are hardly more than fictions. As regards the date of *Ācārya Daṇḍin* it is the beginning of and not later than 7th Cent. A. C., putting the lower limit. Daṇḍin was contemporary of Harṣa and of Bhāravi.

Of the list of authorities thirty-two in number, apparently, some names are mere plays on the word *Māna*— *Māna-Vid*, *Māna-Kalpa*, *Mānasāra*, *Māna-bodha* ; other names are mere plays on *Viśva* (*Viśva-Karman* is, however, the well-known mythical heavenly architect)—*Viśveśa*, *Viśva-sāra*, *Viśva-bodha*, *Viśva-Kāśyapa* ; some other names are again plays on *Vāstu*— *Vāstu-bodha*, *Vāstu-vidyā-pati*. Other names, probably refer

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1. Prasanna Kumar Acharya : *Mānasāra Vāstuśāstra ABORI Vol XXIII*, 1942 edited by R. N. Dandekar Silver Jubilee Vol. BORI (1917-42), pp 1-18.

2. *Mānasāra—Sanskrit Text with Critical Notes* (vol III of the Five Vols, on Hindu Architecture) edited by Prasanna Kumar Acharya, 1933 Adhyaya 68. Verses, 5-9.

to texts : *Mahā-tantra, Parāśarīyaka,, Sādhaka-sāra* (*saṁhitā ?*), as also *Viśva-sāra*. Few only among the authorities bear really *proper names*.

The ambiguous character of the signification of the title of the work *Mānasāra* itself, has been discussed by the learned editor. By no stretch of imagination could Mānasāra be taken as a proper name. Neither *Mānasāra* could be one of the *Ṛṣis* or *Munis* who were seers or of divine origin. It would be necessary to construe the passages of the corrupt text, in question, more correctly. And, as for *Mānasāra*, itself, we must seek other and a more plausible interpretation.

Viśva-sāra, Viśva-bodha, Viśveśa all probably appertain to the *Pāñcarātras* ; *Viśva-sāra* is known from another source (see *MO* MS. No. 13058 *Śilpa-saṁgraha*). We know also of, *Pāñcarātra* Saṁhitā, named *Viśva*, probably same as *Viśveśvara* mentioned in some manuscript collections.

The *Parāśarīyaka* is probably *Pāñcaratrik*, as we have at least two recensions of *Parāśara, Parāśarya Saṁ* (I, II), one preserved in MS. and the other published. Both, *Viśva* and *Kāśyapa* (*Kāśyapīya*) *Pāñcarātra Saṁhitās* are known and the *Viśva-Kaśyaya* might have been compiled from these two. *Kālasūrpa* and another reading for it, *Kāla-yūpa*, are both senseless and might be a misreading for *Kālaśeya* (*Agastya*).[3]

3. Of the Mss of *Mānasāra* used in preparing the text of the (first) Ed.—MS., *I* is the most perfect and the *Codex Archetypus* for the Ed. It is in cursive Grantha character and undated. On careful collation, it seems, MSS. *B & D* are copies of the same original. The latter Ms. D is in *Telegu* character and dated in *Saka era* (= 1734 A. C.). The first is dated in *Śaka* era (= 1823 A. C) and is the most incorrect MS.

Considering that copyists frequently miss signs of vowels and conjunct consonants, while some are in the habit of putting in new letters or omitting. through haplology and other errors—any readings from a corrupt Ms., e.g. *B*, must be considered with caution—much less be taken as real *variae lectiones* seriously. *Kālayūpa* for which the Ms. *B* has *Kālasūrpa* is an important point in question. These readings both are meaningless—and it is necessary to determine their exact significance and what they really stand for. Confusion between *pa* and *ya* being very commonly due to scribes, *Kālas(s)eya* became easily *Kālaś(s)epa* which being meaningless was further distorted or corrected by the learned scribe, into *Kālasūrpa*, on the one hand, and *Kālayūpa*, on the other. There are many such errors of omission and commission—instances of double and multiple corrections by cock-sure, overzealous scribes. *Kalaśeya* (*Kālaseya*) is of course the

In the earliest colonisation of South India and the propagation of Aryan culture mostly Śivaite, Agastya played an important part. Though Agastya's extant works are incomplete, an examination will show its preponderating Śivaite character. Several chapters of Mānasāra are strikingly similar to the work of Agastya.

Considering the *Pāñcaratrik* character of the many source books—*Māna-sāra* is *Pāñcaratrik.* We know that *Agastya* had southern and *Pāñcaratrik* connexions. One of the characteristic names for *Agastya* was *Māna,* as *Agastya* was only *Māna,* 'span' in height being a dwarf in stature. *Māna* is a characteristic *Vaidik* name, appellation of the Sage *Agastya.* The *Mānas* (the descendants of *Māna*) are alluded to, as singers[4]. *Māna-sāra,* itself therefore is only the abridgement of Agastya's work.

From the previous considerations the following conclusions are deducible :

i. *Mānasāra* cannot be a Proper Name ;

ii. Neither can it refer to a *Ṛṣi,* or a King of doubtful historicity ;

iii. *Mānasāra* is a compilation from older texts (mostly Southern) ; It is *Pāñcarātrik,* in character. *Kālaśeya* Agastya is *Pāñcarātrik* and probably, one of the earlier authorities referred to.

iv. Māna is an old proper name, going back to *Vaidik* times, for Agastya (the current sense of the word is of course, well-known i. e. *unit, measure*).

The *Mānasāra* is probably based on and gives the substance of Agastya's Work. The *Sakālādhikāra* also called *Sarvādhikāra* preserved in MSS., now mostly fragmentary, was probably the main work or one of the main works utilised, in the compilation of *Mānasāra.*

Unlike the Agastya *Sakalādhikāra,* the *Mānasāra* was compiled at a period when the *Munis,* Divine Sages and Seers, already received independent worship and the *Bhaktas* or the devotees were canonised. The devotees were admitted among the inferior divinities and assumed their places around the main temple of Śiva or Viṣṇu. They are classified into four distinct divisions namely *Sālokya, Sāmīpya, Sārūpya, Sāyujya* (M. LIX, 1-4) according to the degrees of their *devotion,* renunciation for attaining true knowledge and final beatitude. As there are rules in the text for carving the statues of the devotees, this would at once make the work, a comparatively late one.

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great sage *Agastya,* the pitcher-born—whose history and chronology have been discussed at length, in Appendix.

4. For the *Mānas*—see A. A. Macdonell & A. B. Keith *Op. Cit., Sub Voce.*

The *Śilpa* work ascribed to Kaśyapa, *Kāśyapa-śilpa*, in eighty-eight chapters, bears double titles. The 50th and the 51st and the last eighteen chapters are called *Aṁśumad-bheda Kāśyapaśilpa* while the rest are named *Maheśvara- upadiṣṭa Kāśyapa-śilpa.* This work also is strikingly Śivaite in character. In this Treatise, architecture proper is dealt with, in Chapters 1-45 and 87-88 [*ASS, No. 95*].

The first forty-five chapters of the treatise of Kaśyapa, is similiar to the first forty-seven chapters of *Mānasāra.* The Aṁśumad-bheda deals with Sculpture in 36 chapters (46th-81st), in place of 33 chapters, (48th-70th) of *Mānasāra. Śaktis* and *Trimūrtis* have been dealt with, but *Śiva* is replaced by *Liṅga.* Evidently in a compilation of non-*Śivaite* type, some chapters are condensed and Śiva worship is pushed comparatively to back-ground.

The Pitāmaha *Viśva-Karmīya Śilpas,* handing down the Northern tradition, were not probably accessible in genuine and complete forms, owing to destruction of ancient texts.

Another system the *Vaikhānasa,* closely associated with *Atri* and *Ātreya* (Atri's descendants), *Marīci* and *Bhṛgu* contributed to the architectural and specially to the sculptural theories. It seems to have been an earlier Vaiṣṇava School, akin to the *Pāñcarātra.*

As Marīci, Atri, Kāśyapa, (Vaivasvata) Manu are all inter-connected names and have contributed, alike to Pāñcarātra, the *Vaikhānasa* and (*Vāstu*) *Śilpa* literatures and the *Aṁśumat* must be also corelated to *Sūrya* this also shows that *Viṣṇu* worship found, readily its texts for architecture and sculpture from the school of Marīci, Atri, Kāśyapa, (Vaivasvata) Manu, Aṃśumat (Sūrya). As Viṣṇu was ultimately a solar deity, Vaiṣṇava worship naturally drew upon the *Śilpa* and *Vāstu* texts from the school to which it was affilliated by kinship or genetically related.

The *Pāñcarātrik* character of the sources of *Mānasāra* has been already, hinted at. The learned editor of the text has also pointed out the prevailing Vaiṣṇavite character of the work. Clearly, the compilation, *Mānasāra* was made after the South Indian devotees, both *Śaivaite* and *Vaiṣṇavite* were canonised. The Śivaite character of the originals (basic texts) were modified to meet the new exigencies.

The Pāñcarātrik character of Mānasāra is, hardly, pronounced ; there are no traces of the *Vibhavas* (manifestations), the *Avatāras* (descents). the *Catur-vyūhas* of Viṣṇu. *Viṣṇu's* consorts are *Sarasvatī, Lakṣmī, Mahā-Lakṣmī, Mahī* (*Bhū*) and *Brahman's Sāvitrī. Śiva's*

consorts are *Gaurī*, *Pārvatī*, *Kātyāyanī*, *Durga* and *Manonmanī*[5] ; we also find the *Sapta-Mātrikās*. All female deities are called *Śaktis* and are measured with the Middle, *Madhyama Daśa Tāla*. Brahmā, Viṣṇu and Rudra are measured with the Highest, *Uttama Daśa Tāla*. Besides, *Sadāśiva*, the Mānasāra mentions *Mahā Sadāśiva* [*EHI* Vol II Part II App. B].

Taking everything at its proper value, the following deductions may be drawn :

i. Mānasāra is a compilation mainly for the use of architects, and consequently sculptural objects are less completely considered.

ii. Mānasāra is *Vaiṣṇavite*, but of probable *Pāñcaratrik* origin.

iii. The work is based on older texts chiefly, the *Agastya Sakalādhikāra* and the *Aṁśumad-bheda* (*Maheśvara upadiṣṭa*) *Kāśyapa-Śilpa*.

The theories of Pāñcarātrik *Catur-vyūhas*, *Para* and *Mānuṣa-Vāsudevas*, were probably, the precursors—of the *Mahāyānic* theories of *Trikāyas*, of cycles of emanations of the *Buddhas* and the *Bodhisattvas*, of the Mānuṣī Buddhas and so forth.

Both, the *Mahāyāna* and the *Pāñcarātra* systems have striking coincidences as regards development. Both were of Northern origin and possibly, influenced, one another[6] . The *Bhāgavata* system must date from at least the beginnings of Christian Era, or even earlier.[7]

Each of the above special traits shows the antiquity of the sources, the compilation *Mānasāra*, drew upon. The dates of these sources must be pushed back at least to the *Pre-Mahāyānic* period, and times when the *Vaikhānasa* and Pāñcarātra theories were, yet, in the making—that is, at least to the beginnings of the Christian era.

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5. *Manonmanī* and not *Mana Unmādinī* is the right reading. When the *Devī* is associated with *Sadāśiva*, she is known as *Manonmanī*. *Rati*, the Goddess of Love has nothing to do with *Sadāśiva*. It would be a gross mistake to make her Śiva's consort. See *Sadāśiva Worship in Early Bengal : A study in History, Art and Religion*—by Haridas Mitra *JASB* (N. S) Vol, XXIX, 1933 No. 1 Appendix VI, pp 192-93.

6. A legend states that the Buddhist *Kālacakra* School was promulgated by Śākyamuni in Orissa and that Sucandra, king of Sambhala miraculously received this teaching. Sambhala or Zhambhala (Tib. bde-hbyuṅ) Skt. *Śambhāla*, *Śambhu* 'Source of Happiness' is perhaps located on the Jaxartes. The mythology of the *Kālacakra* School is comparable to the *Pāñcarātra* ; it is Viṣṇuite not Śivaite. The *Viṣṇu Cakra* has its counterpart in the *Kāla Cakra*. The Messiah

"The state of Religious affairs evinced in the *Mānasāra* is a Brāhmanical Hinduism with preference for Vaiṣṇavism and tolerant of Buddhism and Jainism" ; this thesis of the learned editor of the text therefore stands. But the date of *Manāsāra*, as proposed (from 300-700 A. C.) must be reconsidered. The date of the work might be more recent but the source, must be pushed back, much earlier, as indicated.

The seemingly exhaustive and systematic treatment of the subject-matter of Mānasāra must be extremely suspicious. These might indicate that the work had undergone many redactions—like the celebrated *Mahābhārata* for example, and interpolated many extraneous matter—the descriptions of the *Bhaktas*, for instance. So the same work, cannot be partly old and partly recent, and at the same time, claim antiquity, as a whole.

Unfortunately, the South Indian temples and other structures or any of them, in particular, cannot be shown to be built after the plan of any particular *Vāstu* (*Śilpa*) *Śāstra*, like the *Mānasāra*. But the Orissan Architecture can be fortunately associated with some particular *Śilpa* school.[8] That eventuality would definitely settle the date of Mānasāra.

We are not in possession of such definite date, for the present. However, the *Mānasāra* is not found referred to—in the *Mayamata*, *Kāśyapaśilpa* and others—which appear as the sources, of the *Tantrasamuccaya* and are found quoted in the *Vimarśinī* commentary to the latter ; nor is the *Mānasāra* referred in the *Manuṣyālaya-candrikā* and *Śilparatna* which contain extracts from the *Tantrasamuccaya* and are later than it.

(Viṣṇu's last *Avatāra*)—*Kalkī* will be born in *Śambhalagrāma*. He is expressly mentioned along with the founder of Islam (Skt. *Madhumatī*). The *Siddha* Te-lo-pa (or Tai-lo-pa, Ti-li-pa, Tillopa) is regarded as the principal adversary of Islam. Abhayākaragupta (9th Cent ?) from Gauḍa, combated the *Thrushkas*, i. e. Mahomedans. He resided at Otantapurī near Nalanda. cf. Albert Grunwedel—*Mythologic du Buddhismes au Tibet et en Mongolie* ; Leipzig, 1900, Seiten 44, 45. Sir Charles Eliot : *Hinduism and Buddhism—A Historical Sketch.* Vol. III, p. 387.

7. A Greek named Heliodorus an inhabitant of Taxila and an envoy of King Antialcidas styled himself a *Bhāgavata* "follower of *Viṣṇu*" and set up a *Garuḍa* pillar at Besnagar near Bhilsa, in honour of *Kṛṣṇa* (*Vāsudeva*). The Yavana King reigned about C. 120 B. C. according to (*Purāṇic* and Numismatic) evidences. Cf. *The Cambridge History of India.* Vol 1, Heliodorus—pp. 521, 558, 625.

8. Compare *Bhuvanapradīpa* (*—praveśa*)—*Canons of Orissan Architecture* by Nirmal Kumar Bose. Calcutta, 1932.

CHAPTER IV

ICONOGRAPHY

As, has been stated already, India had evolved independently her own theories of Art, and the Indian texts on Art and Aesthetics go back to remote antiquity. Though the Jainas probably preceded[1] the Buddhists in the adoption of an iconolatrous system of worship, and though the texts for making Buddhist images cannot be older than the Master (the Blessed one)[2] the Brāhmaṇic *Vāstu-śāstropadeśkas*—authors of handbooks or works on architecture etc., are either mythical characters or reputed ancient *Ṛiṣis.* And though, one can postulate the common origin of *Jina* images alike—the Brāhmaṇic, the Jaina and the Buddhist Arts seem to have followed somewhat separate and independent lines of devolopment.

The Indian *Vāstu* and *Śilpa śāstras*—Works on Architecture, Sculpture, Painting etc., recognise or follow two standards for measuring the bodily proportions of images, plastic or pictorial[3] viz. the *Absolute* and the *Relative.*

The highest working unit, in general use among the Artists and prescribed in the *Śilpa* treatise, is the *Tāla* and the smallest working unit[4] is the *Aṅgula,* though bigger and smaller units are also used, if necessary, for measuring long and short distances.

In the *Absolute* standard, the smallest units for measurement, are the almost microscopic particles of dust observable in the solar rays, when a small pencil of light is admitted through a small chink of the window.[5] The highest working unit is the *Mānāṅgula.*[6]

In the *Relative* standard, the desired height of the image is divided into a number of (equal parts) Tālas[7] ; each of these being further subdivided into eight smaller parts, would give one *deha-labdha-mānāṅgulam,* or *dehāṅgula.* A similar division and subdivision, when the height of the image is measured, either in the image-maker's or the donor's own hands,

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1. *Devatāmūrti-Prakaraṇa,* Introd. p. 20.
2. *Buddhapratimālakṣaṇa,* Introd. p. 3.
3. G. N. Rao—*Tālamāna.*
4. *Bṛhat-saṁhitā,* ch. 58, 2.
5. *ibid.* ch. 58, 1.
6. *Mānasāra,* LV., 56.
7. J. N. Banerjea—*Development of Hindu Iconography,* pp. 346 ff.

would have a *svāṅgulam, mātrāṅgulam, mapanāṅgulika*—as it is differently called.[8]

The same units of measurement are used both for images (*pratimā*) and paintings (*citra*) ; as so far as proportions are concerned, there are similarities between these two types of representation. Both in the *Citrasūtra*[9] enunciated by Mārkaṇḍeya, and Varāhamihira's Bṛhatsaṁhitā, the bodily proportions are the same. There are some slight differences which have been indicated. Only some portions of the body are not shown, in painting.[10]

For the sake of the worshippers, material forms are attributed to Brahman, whose essence is knowledge, who is without a second, without body ; Gods make their appearance closely—when the images are beautiful, and the devotion is intense and the worshipper is absorbed in deep contemplation—according to *Śri-Hayaśīrṣa Pañcarātram*.[11]

Images are useful for helping forward contemplation and *yoga*. The human maker of images should therefore be meditative, Besides meditation, there is no other way of knowing the character of an image ; even direct observation is useless.[12]

According to the *Śukranīti*, images may be painted upon walls and other surfaces ; or, images may be made of sands, pastes, paints, enamels, earth, wood, stone and metals and are strong in succession.[13]

According to *Mānasāra*, the materials for making images, are nine, namely gold (*hiraṇya*), silver (*rajata*), copper (*tāmra*), stone (*śilā*), wood (*dāru*), stucco (*suddhā*), also mortar and plaster, gravel or grit (*sarkarā*), some transparent variety of marble (*ābhāsa*) and earth (*mṛt*).[14] The *Harivaṁśa* speaks of images of metal, clay, wood, butter and salt. Stone images are also mentioned.[15] Images of ivory are also known.[16]

Ikons of jewels (*ratna*)—both mineral like ruby, diamond, sapphire etc., and marine like coral, conch, pearl etc., are also made. Ikons may be

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8. *Buddhapratimālakṣaṇa* ; *Mānasāra* LV. 53 ; *Ātreyatilakam*
9. *Viṣṇudharmottaram*
10. *Bṛ. Saṁh.*, App. 58, 14
11. *Buddha. pra. lakṣa.* Introd. p. 2
12. *Śukranīti*, IV, 4, 71
13. *ibid.* IV, 4, 72
14. *Mānasāra*, LI, 11. 2-4
15. *Elements of Hindu Iconography*,
16. *Śilparatna*, II, Ch. I, 46, 54

of three types—formless *niṣkala*. with forms *sakala* and the mixed *miśra*. Images may be of three kinds—movable or portable and partly fixed *calācala*, The formless ikon is solely represented by the *Liṅga* ; the rest have forms. The *miśra*—mixed type of ikon is exemplified by the *mukhaliṅga*. The images with forms have three varieties. viz. *Citra*—those in the round, *Ardhacitra*—showing the form in half and then *Citrābhāsa*, painting. They are in succeeding order of excellence. Images which are established after the performance of due ceremonies beginning with the dedication of the jewel vase, *nidhikumbha-pratiṣṭhā* are known as immovable, *acala*. Ikons, placed on small seats, *Pīṭhikā* and worshipped thereon, are indeed movable, *cala*. Images of stucco and earth, stone or mixture (of these) are auspicious, only when immovable. Those three (classes) made of jewels, wood and metal are auspicious, if movable. Ikons, which are both movable and immovable become such when painted with minerals and colours, on woven linen stuffs etc.[17]

There are other classifications of images into *Dhruva-bera* and *Utsava-bera*, *Karmārcā* and *Kautukārcā*, *Sthāvara-Jaṅgama*—and *Kṣaṇika-bera*, and into a *Utsava*—and *Kautuka-vigraha*.[18]

Only images which are constructed according to the prescribed rules and are beautiful, yield merit to the worshippers ; worship of images made out of proportion, takes away prosperity and life, and causes affliction Worship of images of gods brings happiness and grants heaven. Image of a god, even if not beautiful but if it conforms to the prescribed measurements, is conducive of good to men. But however beautiful the statues of men, they cannot grant even fame, to the devotee.[19]

Images are to be constructed with appropriate bodily proportions, ornaments, dress and decorations in accordance with their respective places of origin ; as such those which have prescribed auspicious characteristics are conducive to prosperity of the devotee.[20]

The standard of beauty varies according to different men, owing to the differences in tastes and temperament. What is beautiful for one may not be beautiful for another. Works of art (images, sculpture) which is acceptable to all as beautiful, are indeed rare. The images which are constructed

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17. *ibid.*, II, Ch. II, 31, 6-12, 8 ; I, Ch. XLVI, 3-5 Cf. *Mānasāra*, LI, 8-12-Citrāṅga, Ardhacitrāṅga, Ābhāsāṅga
18. *Elements of Hindu Icono.*, I, i ; *Mānasāra* LI. 17-11, DXVIII, 22-
19. *Śukranīti*, IV, 4. 73 ff.
20. *Bṛ. Saṁh.* Ch. 58, 29

in accordance with the prescribed canons of art and are beautiful, must be regarded as beautiful and not any other, say the wise.[21]

Images of gods and goddesses[22] are divided into three classes, the *Sāttvika*, the *Rājasika* and the *Tāmasika*. They may be further classified as *Śānta* and *Ugra* or *Krodha* i. e. as benignant and malevolent or terrible types. Images may again be of three kinds, according as they are seated *niṣaṇṇa* ; standing *sthita* ; and recumbent *śayita*.[23] The three postures of images are also mentioned, as erect or standing (*sthānaka*), sitting (*āsana*) and recumbent (*śayāna*).[24]

Images are also made either with equipoised and balanced bends (*samabhaṅga*), or with a slight bend to one side (*ābhaṅga*) or, with many and considerable bends (*atibhaṅga*).[25] *Tribhaṅga*, or thrice-bent images are also known. Ikons and paintings might represent five chief poses (*sthānas*), postures or positions (*sthānakas*) and four minor ones.[26] There are also modifications or variations from these main types, numbering another twenty[27] postures.

The linear measurements, made use of in the *Śilpa* texts are of six kinds and are respectively called[28] :

(1) *Māna*, measurement from the top of the head to the foot i. e. th length of an image ;

(2) *Pramāṇa* is the breadth (*vistṛta*) ;

(3) *Parimāṇa* is the measurement of girth, circumference (*paritaḥ*) or of the periphery ;

(4) *Upamāna* is the name given to measurements of inter-spaces (*antara*) e. g. that between the feet of an images ;

(5) *Unmāna* is the measurement of thickness (*nimna*) ;

(6) *Lambamāna* is the name given to measurements taken along plumblines through different part of body.

The six names of the measurements, have a number of synonyms,

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21. *Śukranīti* IV. 4. 104, 105
22. *ibid.* IV, 4. 76
23. *Buddha prat. laks.*, p 27, note 30, *Devatāmūrti*...Introd. p. 19
24. *Elements of Hindu Icono.*
25. *Mānasāra* (D), LXVII, 11. 97-98, 125
26. *Śilparatna* I, 46, 61-63, 106
27. *Elements of Hindu Icono.*,
28. *Mānasāra* LV, 11, 3-9 under Māna, p. 500. Br. Sam. 58 ; Cf. *Gaṇyamāna* (Archit.), *Tālamāna* (sculpt.)

which are important.[29] For measuring lengths along plumb-lines, an instrument called the *Lamba-phalakā* is employed in South India. A similar frame-work for the suspension of plumb-lines, for determining the position of the chief parts of the body and called *Lamba-taṭuva* is an use among the Ceylonese Artists.[30]

The height of an image is in fixed relationship, as regards proportion[31] to :

(a) the breadth of the main temple (*harmya-tāra*),

(b) the height of the sanctum (*garbha-gṛha*),

(c) the length of the door (*dvāra-māna*),

(d) the measurement of the basement (*adhiṣṭhāna*),

(e) the measurement of the pedestal (*piṇḍikā* which is the same as *pīṭha*) and the measures of the (1) *hasta* (2) *tāla* and (3) *aṅgula*,

(f) the height of the worshipper, *yajamāna*,

(g) the height of the main image (*mūla-bera*) : e. g. the heights of Durgā, Jyeṣṭhā, Lakṣmī and the Sapta-matṛikās are determined with reference to the height of the *liṅga* set up in the central shrine of a temple.

The height of an image compared with the height of an worshipper admits of nine varieties, according as the image extends up to the *yajamāna's* full height, to the hair-limit on the forehead (*keśānta*) or the eye-line, to nose tip (*nāsikāgrānta*), chin (*hanvanta*), arm-limit (*bāhu-sīmaka*) breast (*hṛdayānta*), navel (*nābhyanta*), to the limit of the sex-organ (*meḍhra-sīmaka*).[32]

Different proportions are prescribed for images of various types. Magnitudes of ikons generally vary from one, *eka* to ten, *daśa tālas*.[33] Each of these classes admits of three classes into *uttama*—the superior, *madhyama*—the intermediate and *adhama*—the inferior. The total number of different proportions would thus amount to no less than thirty[34] varying from 124 aṅgulas for the *uttama daśa-tāla* to 8 *aṅgulas* for the *adhama ekatāla*.

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29 *Tālamāna*, Mānasāra.

30 *Medieval Sinhalese Art.*

31. *Mānasāra* LXIV, 10-15.

32. ibid, LXIV, 30-33.

33. *Mānasāra.*

34. *Elements of Hindu Icono.*

It would be interesting to compare and contrast the different proportions for ikons prescribed in the *Śilpa* texts on sculpture and painting, for the various types of Beings,—the sub-human, the human, the semidivine and the divine, the male and the female and the adult and the child ; the *Sāttvika*, the *Rājasika*, and the *Tāmasika* ; the *Ugra* and the *Śānta* , the *Krodha* ; and the *Bhairava*.

According to the *Vaikhānasāgama*[35] (which unlike the other South Indian Āgamas that are mostly Śivaite, gives the principal place to Viṣṇu, as the *Lord, Deva*) the proportions are :—

The *Uttama-daśa-tāla* (of 124 *dehāṅgulas*) is prescribed for images of Brahma, Viṣṇu, Śiva, the principal deities.

The *Madhyama-daśa-tāla* (of 120 *dehāṅgulas*) is prescribed for images of the Śaktis of these three—Sarasvatī, Śrīdevī, Bhūmidevī, Umā, Durgā, for Saptamātṛikās, Uṣas, and Jyeṣṭhā.

The *Adhama-daśa-tāla* (of 116 *dehāṅgulas*)—for Indra and the Lokapālas for Candra and Sūrya ; for the twelve Ādityas, the eleven Rudras, the eight Vasus, two Aśvinis ; for Bhṛgu, Mārkaṇḍeya, for Garuḍa and Śeṣa ; for Durgā, Guha and the Saptarṣis.

Navārdha-tāla for Yakṣeśa, Navagrahas, and other deities.

Uttama-nava-tāla for the Lords of the Daityas, Yakṣas, Uragas, for the Siddhas, Gandharvas and Caraṇas.

Sa-tryaṅgula-nava-tāla for persons who have approached divinity.

Nava-tāla for the Lords of Niśācras and for Asuras.

Aṣṭa-tāla for the Martya, human beings.

Sapta-tāla for Vetālas.

Ṣaṭ-tāla for Pretas.

Pañca-tāla for Kubjas, the humpbacked.

Catus-tāla for Vāmanas, the dwarfs.

Tritāla for Bhūtas and Kinnaras.

Dvi-tāla for Kuṣmāṇḍas.

Eka-tāla for Kabandhas.

Each of these tālas has further subdivisions into *Uttama Madhyama* and *Adhama.*

According to the Śukranīti, for making images of child, the *pañca-tāla* should be employed and *ṣaṭ-tāla* for young boys.

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35. *ibid., Mānasāra, Śukranīti* IV, 4, 88, 84, 85.

36. *Br. Sam.* 58.

37: *Buddha pra. lakṣ.*, text, pts. 31 ff. & notes.

A height of 7 *tālas* is prescribed for the image of a dwarf ;
,, 8 *tālas* is prescribed for the image of a human being ;
,, 9 *tālas* for a divine being ;
,, 10 *tālas* for demons (Rākṣasas).

Images of gods may be made in the Sapta-tāla and other measurements, also, according to the practice of each country or province ; but those of female deities should be made only in the *Sapta-tāla* proportion.

The images of Nara-Nārāyaṇa, Rāma, Narasiṁha, Bāṇa, Bali, Indra, Paraśurāma, and Arjuna should be made according to the *Daśa-tāla* proportion ; while those of Caṇḍī, Bhairava, Vetāla, Narasiṁha (?), and other terrific deities, and of Hayagrīva, should be presented in the *Dvādasa-tāla* proportion. Piśācas, Asuras and the demons, Hiraṇya-kaśipu, Vṛtrāsura, Hiraṇyākṣa, Rāvaṇa, Kumbhakarṇa, Namuci, Śumbha, Niśumbha and Mahiṣāsura Raktavīja in the *Ṣoḍaśa-tāla.*

According to the *Bṛhat-Saṁhitā* Daśaratha's son, Rāma and Virocana's son, Bali are to be 120 (*śataṁ viṁśamaṅgulas*) ; the other images are to be classified as of *pravara* (superior), *sama* (intermediate) and *nyūna* (inferior) proportions, accordingly as they diminish successively in sizes by twelve *aṅgulas.* By taking away twelve units from 120 *aṅgulas*, the image (*pratimā*) measuring 108 *aṅgulas* becomes the chief (*pradhāna*); by taking away twelve *aṅgulas* from that, the one equal to 96 aṅgulas becomes the middle (*madhyama*) ; by taking away even from that, twelve more *aṅgulas*, the image becomes of inferior proportions.[36]

In the cases of images of 108 *aṅgulas*, the face according to Varāhamihira is to be twelve *aṅgulas*, both in length and breadth ; but in the opinion of Nagnajit, the *Drāviḍa* face is fourteen *aṅgulas* in breadth while it is twelve *aṅgulas* in length. When the image is, as in the previous cases 120 *aṅgulas*, the face is to be increased proportionately to more than twelve *aṅgulas* : on the other hand, in cases of image of inferior type, the proportions[37] should be diminished accordingly.

APPENDIX

TABLE OF LINEAR MEASUREMENTS.

(1) Units of measurement according to the *Kauṭilya Arthaśāstra* (placed between the 4th-1st c. B. C.)[a] —It deals with military architecture the building of forts, ramparts, etc. ; starting with the *paramāṇu* (the most minute atom), it takes the measures up to the *aṅgula* through four intermediate grades, by 'eights' : it defines the *aṅgula* as 8 *yava-madhya*, or eight barley corns laid side by side. It further defines the *aṅgula* as the middle breadth of the middle finger of a middle-sized man.

Also,	19 *aṅgulas*	=	1 *vitasti* (span).
	24 ,,	=	1 *aratni* (cubit), 2 *vitastis*

(2) Units of measurement according to the *Śukranīti*.[b] —Relative standard.

8 *aṅgulas*	=	1 *muṣṭi* (the closed fist,
12 *aṅgulas*	=	1 *tāla* (of one's own hand)

(3) Units according to the *Bṛihatsaṁhitā* (6th c., A. C.)—Absolute standard. The infinitesmally small particles of dust, floating in the air, are called *Paramāṇus*. Eight *Paramāṇus* (atoms) make one *rajas* (dust particle)

8	*rajāṁsi* (dust-particles)	make 1	*bālāgra* (lit. hair's end)
8	*bālāgras*	,, 1	*likṣā* (a nit)
8	*likṣās*	,, 1	*yūka* (a louse)
8	*yūkas*	,, 1	*yava* (a barley corn)
8	*yavas*	,, 1	*aṅgula* (a finger's breadth)

The work recognises a relative standard also.

(4) Units according to the *Citralakṣaṇam*—Absolute standard.

8	*paramāṇus* (atmos), *trasareṇus* (motes)			
		make	1	*aṇu* (hair's end) ?
8	*aṇus*	,,	1	*liksa* or likṣā (nit, egg of louse)
8	*likṣa*	,,	1	*yūka* (louse)
8	*yūkas*	,,	1	*yava* (barley-corn)
8	*yavas*	,,	1	*aṅgula* (finger)

For Notes a-b see the relevant books referred to, and *M (D)* & *EHT*.

Cf. also, the various units of measurement, for different types of objects :—Jewellery, Seat, Weapons, Sacrificial Vessels, Ikons, Wearing Apparels, Houses, Building Sites, Forts etc.—*The Ṣaṭpañcāśikā* Ed. by K. Madhava Krishna Sarma M. O. L. (*Reprinted from Vol. VI*, Part I, of the Adyar Libr. Bulletin) Adyar Libr., 1942.

The designation is aṅgula, when to explain a mātrā, Both in the *Bṛhatsaṁhitā* and the *Citralakṣaṇam* systems of measurement, the units increase successively, as will be seen, in multiples of eight.

(5) *Viṣṇudharmottaram*—Relative standard.

1 *tala* = 12 *aṅgulas.*

(6) *Ātreya-tilakam*—Relative standard,

12, twelve *aṅgulas* make one 1 *tāla, vitasti* or, *mukha* , these terms are known as synonyms.

a *dvyaṅgula* (lit. two finger's breadth) make one 1 *golaka* or *kala*.

¼, one-fourth part of the palm, *pallava* make one 1 *mapanāṅgulikā*.

⅛, one-eight part of *aṅgula* is a *yava* ; it is use for the measurement of the limbs of images.

(7)—*Buddha-pratimā-lakṣaṇam*—Relative standard

The length of the face is 13½, thirteen and one-half *mātrās.* No mention is made of the *tāla* measure. The Commentary, *Vivaraṇī* to the above, however mentions the *tāli,* measuring 12½, twelve one-half *aṅgulas,* measured by the *svāṅgula* system. According to the Chinese translation of this work the length of the face is 12½, twelve and one-half *aṅgulas.*

(8) *Sāriputra*—Relative standard.

13½	*aṅgulas*	—	1	*mukha,*	for Buddha image.
12	,,	—		,,	for other images
2	kalās. ½ *aṅgula*	—	1	*bhāga.*	

(9) *Mānasāra* (placed between 500-700 A. C.)

Three different systems are recognised, and three different kinds of the resultant *Aṅgula*-measure : the *mānāṅgula* is the standard measure and it is equal to eight barley corns ; the *mātrāṅgula* is the length of the middle finger of the master ; the details of the *dehalabdhāṅgula* are not given, but this measure is frequently referred to. *Paramāṇus* are the lowest limits of measurement ; what are visible to the naked eyes of *munis* only are so-called.

8	*paramāṇu*	—	1	*ratha-dhūli*
8	*ratha-dhūlis*	—	1	*bālāgra*
8	*bālāgras*	—	1	*likṣā*
8	*likṣās*	—	1	*yūka*
8	*yūkas*	—	1	*yava*
8	*yavas*	—	1	*aṅgula*

Three kinds of *aṅgulas* are distinguished, the largest one of which being of 8 *yavas*, the intermediate one of 7 *yavas* and the smallest one of 6 *aṅgulas*.

12	*aṅgulas*	—	1	*vitasti*
2	vitastis, 24 *aṅgulas*	—	1	*kishku-hasta*
25	*aṅgulas*	—	1	*prājāpatya-hasta*
26	*aṅgulas*	—	1	*dhanurmuṣṭi-hasta*
27	,,	—	1	*dhanurgraha-hasta*
4	*hastas*	—	1	*dhanuḥ or daṇḍa*
8	*daṇḍas*	—	1	*rajju*

Different kinds of *hastas* are used for measuring different classes of objects.

(10) Among South Indian *Āgamas*, that have incidentally or avowedly dealt with Architectural and Sculptural subjects. The *Suprabhedāgama* is remarkable fer brevity. explicitness and precision. Its systems of measurment are practically the same with or similar to those followed by *Mānasāra* etc. and the Southern texts.

(11) Among the minor South Indian texts, the units of measurement, in the *Manuṣyālaya-candrikā*, are most peculiar.

eight, 8 *tilas* make 1 *śimbi*
eight, 8 *śimbis* make 1 *yavodara*
eight. 8 *mātrāṅgula* make 1 *mātrāṅgula* ;

9, nine different kinds of *aṅgulas* are recognised and 8, eight different kinds of *karas*. The resultant *hastas* have therefore 72, seventy-two different varieties Of these varieties, the *hasta* measuring twenty-four *matrāṅgulas* has everywhere, the preference ; all the rest, however, have their respective uses, according as they are suitable.

(12) Regarding the origin of the *Aṅgula* measure, the *Brahmāṇḍa Purāṇa* gives a curious story :

"It is stated that people at first used to live in caves, mountains and rivers etc. They began to build houses in order to protect themselves from cold and heat (*śitoṣṇavāraṇāt*). Then they built *kheṭas* (walled towns), *puras* (fortified towns), *grāmas* (villages) and *nagaras* (capitals). And to measure their length, breadth, and the intermediate distance between two settlements (*sanniveśa*), the people instinctively employed their own fingers. Thenceforward the aṅgulas are used as standard of measurement."

(13) The *Matsya Purāṇa* deals with architecture and sculpture in

eight comprehensive chapters. (The dates of redaction of *Vāyu, Viṣṇu, Brahmāṇḍa* and *Matsya Purāṇas*—the four earliest Purāṇas cannot be far removed from 500 A. C.). One of its chapters dealing with iconometry *Tālamāna*, gives the units of measurement, both according to the *Absolute*, and the *Relative* systems (*svakīyāṅguli-mānena*).

8	*trasareṇus*	make	1	*vālāgra*
6	*vālāgras*	,,	1	*likhya*
8	*likhyas*	,,	1	*yūkā*
8	*yūkas*	,	1	*yava*
8	*yavas*	,,	1	*aṅgula*

By 12 *svakīyāṅguli-mānas* is made 1 *mukha*. After the measure of the *mukha*, is made the whole body.

(14) In the *Śulvasūtra* of *Baudhāyana* and the *Śatapatha Brāhmaṇa* are also mentioned some units of measurement, e. g. *aratni* (*cubit*) ; *pradeśa* (span).

The following are the necessary conclusions, derived from a consideration of the above systems :

The units of measurement which found acceptance in the Indian works on Art, Sculpture and Architecture—the *Vāstu* and the *Śilpa Śāstras*, had their prototypes or origins, mostly in objects of nature, some being vegetable seeds, even ; the smallest unit being the *Paramāṇus*—microscopic particles of floating dust, which are not naturally observable to the ordinary human eyes but are apparent to the naked eyes of the *Munis* and the *Yogins* only, who had spiritual insight. • As necessity arose, bigger and bigger units were discovered for measuring bigger lengths and distances. The *Tāla* measure seems to be a later discovery, as it is not mentioned in the early texts. Different and special names are given for certain lengths in the relative systems, representable by one, two more *dehāṅgulas* up to one hundred. Proceeding from the smallest *paramāṇu*, the units of measurement ascend generally, in the successive multiples of eight, for which number, the Indians had special predilection, as being auspicious.[1]

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1. An Agamic text, the Piṅgalāmata (between 6th and 8th cent A. C.) gives a new kind of measurement according to the height of the temple door "dvāramāna". Cf. P. C. Bagchi—*On the canons of image-making, Piṅgalāmata*, Journal of the Soc. of Oriental Art Vol XI.

CHAPTER V

The Evolution of Indian Architecture

The evolution of the Architecture of India, sacred or secular, followed two difinite and well-marked lines of developement. They are respectively Funerary (Post-cremation) and Sacrificial.

The one was connected with Burial and *Post-mortem* customs and ceremonies including the disposal of the dead, providing for food and drink to the spirits of the departed and the like. To this category must belong the earliest burial mounds, the *Śmaśānaś*[1] described in Vedic Rituals.

We are not unfortunately in possession of sufficient data for forming any definite idea regarding the method of the Disposal of the dead, of the Indus Civilization.[2]

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1. There is only one group of such monuments in existence, definitely assignable, as of Vedic origin. These are at Lauriya Nandangarh in Bihar, and were opened by the late Dr. Bloch. Two of these proved tombs composed of horizontal layers of clay alternating with straw and leaves, with a post (Sthūnā) of Sal-wood standing erect in the centre, above which was deposit of human bones and charcoal accompanied by a small gold leaf. The latter (Plate-XI, 21) bore impressed upon it, in crude outline, the figure of a female, which has been interpreted as the Earth Goddess referred to in the Vedic burial hymn ; but both this interpretation and the date (Seventh or Eighth Century B. C.) hazarded by the explorer for these mounds must be regarded as tentative only.—*The Cambridge History of India Vol. I, Ancient India* Ed. by E. J. Rapson. Camb. Univ. Pr., 1922—*Ch. XXVI. The Monuments of Ancient India*—By Sir J. H. Marshall, p. 616. But mark, many terracotta figurines—of the Earth and Mother Goddesses, *Mahī-mātā*—Bhū-Devī etc., have been found—showing striking similarities ;—all, mostly nude *Pṛthuśroṇī, Sustanī* with heavy heaps and busts—emphasing Motherhood. For *Śmaśāna* (Vedic)—*See* A. A. Macdonell and A. B. Keith ; *Vedic Index of Names and Subjects*, 2 Vols., 1912. *Sub Voce.*

2. "The existing meagre evidence in regard to the funeral customs of the Indus people points to the conclusion that, while cremation (together with the practice of burying a few bones after cremation in an urn or jar)

The one other special line of development followed is indicated by the Vaidik *Śulva Sūtras* which prescribe rules for constructions of fire altars—the *Vedis* and the *Citis* etc.

From the root *ciñ* (*cayane*), to collect are derived, the three most important terms :

(a) *Citi*—Sacrificial altars, for gathering the holy fire *agni-cayana, agnyâdhāna,*

(b) *Citā*—The funeral pyre for the cremation of dead bodies.

(c) *Caitya*—Monuments enclosing post-cremation human remains, sacred relics—the *Buddha-dhātu,* etc.

Each of these classes underwent further elaborations and modifications contributing to the development of the Structural Art of India.

All Indian forms of worship—*Śrauta* (*Vaidika* and *Tāntrika*) or *Paurāṇika,* often accompanied by elaborate rituals, the *Yajñas* and the *Pujās* partook of the forms of sacrifices ; and contrarily, from the other view-point every sacrifice was only a counterpart of some particular bodily function.

Thus partaking of food was but some sort of offering of oblations—*Prāṇâgni hotram* ; breathing, itself a sort of spontaneous *Japa*—*Ajapā.*

The kindling of the sacred fire by the Fire drill, is but a symbol of the spark of Cosmic Life. Agni is the producer of life, the ever young and beautiful.

The gift of food and drinks etc,, to men and other creatures, (*anna-pāna auṣadha ādi dāna*) service to the poor and the afflicted were also sacrifices.

The cremation of human bodies after death, was also a sort of sacrifice. The immolation of widows on the funeral pyre of their husbands was also a sacrifice. The dying on battle-fields, the laying down one's life for heroic and noble causes were also sacrifices.

The result of such an outlook on life and world, was inevitable. The human body was regarded as an exact reflection on a minor scale, of the universe. The Supreme One was brought down to have His seat, in the fleshly temple of human body.

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was the main method of disposal of the dead, other customs indicating complete and fractional burials, were also known and probably prevailed among some classes of population that may have immigrated at a later date from Persia and Beluchistan."—K. N. Dikshit : *Prehistoric civilization of the Indus Valley* (*Sir William Meyer Lectures, 1925*)—University of Madras, 1939, p. 38.

The last mentioned theories, in their turn, had their percussions and re-purcussions, especially on the Building Art of India.

The human body is regarded as the abode of Spirit, the Temple of Brahman. In Indian Architecture, the human body and its functions are translated as it were into the form of the Building.[3]

In the first stage of the construction, the *garbha-vinyāsa* ceremony etc., must be executed just as the *garbhâdhāna saṁskāra* is necessary in the life of *Dvijas*, twice-born classes, in the first stage of conception for long life and prosperity. The *Mother Earth*, the support of the creatures, is invoked finally, 'to bear and to bring into being the person (*Puruṣa*) of the Temple (*Prāsāda*), strong and endowed with the best of qualities'.

The human body is regarded as the prototype of the Temple. "A Temple was conceived as an outward visible body of the invisible Supreme One. The effect of this conception upon the conventional terms used in Indian Architecture, the decorative devices—their characteristic features,"[4] was remarkable and worth notice.

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3. *Skandopaniṣad* No. 11
"*Deho devālayaḥ prokto jīva devaḥ sanātanaḥ*
Tyajed-ajñāna-nirmālyaṁ so'haṁbhāvena pūjayet"

4. The names of the various limbs of the body are found applied in Architectural literature to denote the different parts—of the structure—such as—*Pādukā, Pāda, Prapada, Caraṇa, Aṅghri, Jaṅghā, Ūru, Kaṭi, Kukṣi. Pārśva, Gala, Grīvā, Kandhara, Kaṇṭha, Śikhara, Śiras, Śīrṣa, Mūrdhan, Mastaka, Mukha, Vaktra, Kuṭa, Karṇa, Nāsikā, Śikhā* and the like. These terms should not be viewed objectively as they are not intended to denote the mere reproduction of the facts of the human system. They are used and understood in subjective sense and are employed to strike the note of organic unity in architecture. The harmony that reigns supreme over the build of the human body is here transformed, by the alembic of the artists' consciousness into the ultimate expression of his ideal in the art of building. Indian temple is consequently a perfect organic unit complete in itself, as perfectly organic as it is articulated.—N. V. Mallayya : *Studies in Sanskrit Texts on Temple Architecture with special reference to the Tantrasamuccaya*.—*JAU Vol. IX*, No. 1, October, 1939, pp. 29-30, 45-47. No. 2, March, 1940, pp. 222 ff. *Vol. X* ; No. 1, September, 1940, pp. 53, 57 ; No. 2, December, 1940, pp. 122 ff. & pp. 178 ff. *TSS, No. LXXV. Śilparatnam—Śrī Kumārapraṇītam, XVI* 114 *&* 121—23 verses.

From the *Vaidik Vedis* and *Citis* or Sacrificial Altars were evolved the Mystic Diagrams—*Cakras*, *Maṇḍalas* and *Yantras* (for the Worship of *Paurāṇika* and *Tāntrika* Deities). The latter led finally to the development of the Sacred Temple and the Secular Architecture—of the *Vimānas*, the *Prāsādas* and the *Maṇḍapas* etc., of India. These questions have been elaborately dealt with, by the present writer, elsewhere[5] .

From the *Vaidik*—funerary, post-cremation monuments—*Śmaśānas*, burial mounds for example or the *Citās*, funeral pyres—the *Caityas*, the *Stūpas*, the *Maṭhas*—sacred Reliquaries developed in course of time, by successive transitions or stages.

The *Caityas* were not, necessarily Buddhistic alone—they date back from ages long past. Both *Caityas* and *Caitya-vṛkṣas* were known in the *Rāmāyaṇa* and the *Mahā-Bhārata*, and the *Caitya* itself could be both a temple or a tree—holy as the abode of Gods and Spirits.

In later times, the *Caityas* were always, associated with the different Buddhistic shrines and universities. The Buddhistic *Mahā-Vihāras*, the *Vihāras*, the *Caityas*, the *Stūpas* were built, according to the established plans and well-defined systems—as known from *Śilpa* texts, and historical examples[6] mostly lost.

5. In a monograph by the present writer on *Gaṇapati* in the last portions— (unpublished & in MSS.). Sections 1-10, about two thirds of the entire work, are hitherto published in the *Visva-Bharati Quarterly* (Old Series) Vol. VIII & (N. S.) Vols. I-IV'

6. Albert Greunwedel : *Mythologie du Buddhism du Tibet et en Mongolie*, Leipzig, 1900, pp. 34 and 44. King Gopāla of Bengal built a Great Monastery at *Uddandapura* or *Odanta-purī*. The Odantapurī *Mahāvihāra* in Magadha irrevocably lost and forgotten, was perhaps in the existing town of Bihar.

It was the pattern for the Convent of *Sam Ye*. Situated about 2 miles on the northern bank of river Tsang-po and 35 miles from Lha-Sa, on an eminence, it was constructed about 770 A. C. K'ri-sroṅ-lde-btsan, King of Tibet sent for Śāntarakṣita from India, for the conversion of Tibet. The latter advised him to send for Padmasambhava to Tibet. It was by Padmasambhava, seated on a cross composed of Couple *Vajras*, that the

The paucity or total absence of the prescriptions for constructing *Caityas*, were opined about and hinted at, by some scholars previously. In a Nepalese Sanskrit work—the special texts for the construction of the Buddhist *Caityas* are fortunately preserved. They give details as follow[7] and are very important from architectural point of view :

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site was consecrated, where was built the Convent of *b*Sam-Yas (Sam-ye) *b*Sam-Sam-Yas gliṅ or with its full title—'The Imperishable School, formed by a Charm' : *Akṣaya-svayam-siddha-Vihāra*. It is the most ancient Convent of Tibet, full of precious objects and paintings, and according to reports, in tact in the early original form. Sir Charles Eliot : *Op. cit. Odantapuri*, Vol. II., pp. 111-12 ; Vol. III, p. 350

Similarly the *Dhānya-Kaṭaka* (Tib: 'Bras-spuṅs) *Mahavihāra* was the model for the celebrated University of De-Pung of *Tibet*—built in the fifteenth cent. [J, G. I. S. Vol. I, No. I pp, 47-50, Pdt Vidhushekhara Sastri : *Depung—the Monastic University*). *Dhānya-Kaṭaka* is associated with the Master Siddha Nāgârjuna—the celebrated founder of the Mahāyāna system known by many appellations, who rose to dignity of a *Bodhi-Sattva*. Nāgârjuna constructed the Wall round the Temple of *Dhānyakaṭaka*. (*Dhānya-Kūṭaka*) or Dharaṇī-Koṭa, or Amarâvatī on the Kistna in Guntur Dt., as also the *Nāgârjuni-Koṇḍa* were most famous sites, and the first was a capital of the Ändhras.

There seem to be two *Dhānya-Kaṭaka*, at any rate. One of them was the model for the De-Pung University in Tibet. A Tibetan legend places the *Dhānya-Kaṭaka I*, in Orissa, where *Śākya Muni* promulgated the *Kālacakra Yāna* (System) miraculously received by Sucandra, King of *Śambhala* or *Zhambhala* (Tib. *b*de-*h*byuṅ)—i. e, 'Source of Happiness': The other *Dhānya-Kaṭaka II.* (associated with Nāgârjuna—the Buddhist Ācārya) of the South, could not have survived, so late as the Fifteenth Cent.

7. The present writer's edition of the *Buddha-Pratimā-Lakṣaṇam* contains the details see *PW, SBHT No 48* and *Vivaraṇī, pr.*, 37. These important passages are totally left out, in the other edition by Dr. J. N. Banerjee : *JOL.* (C. U.), 1932.

Caityantu Kumbha-Kanaka-(Kalasa)-Dhānyarāśi-Latâkhya-bhedāt yathā-saṁkhyaṁ Ṭhakārâkṛti-cūdikâbha / Khagâṇḍa-tila-sannibhaṁ //

Caturasre kṛte kṣetre dvādaśa-bhājite / eka-sārdha-dvikoṇaya- [r] = bhāga-haraṇa-vantarāt (vartanāt) // viśva (bimbam) syāt vimvārddhe (bimbârddhe) nai(ne)miḳânvitaṁ vimvārddhe (bimbârddhe) pīṭhaṁ //

Tadvandhamisastaḳā / ntam (tad-van-nemi-mastaḳântaṁ) (b)im(bâ)-yatam chattram. //

taccaiḳatra ya pañcatrayodaśaṁ Sam(b)uddha-Vajradharāṇāṁ // nava-sapta Party(e)kaśrāvaka- (B)uddhayoh(r) = avītarāga-dhātucaitye padma-kalikaiva(â)paraṁ nânyat // tathā (bimbâ)bhedena yaṣṭyâropanaṁ karttavyaṁ // Catu[r]Buddhâsanam puna[r] = Vairocana-pradhānī-kṛtaṁ //

The *Stūpas*, the Buddhist mounds—the *Dhātu-garbhas* (Ceylonese *Dāgobas*) were also sanctuaries or receptacles of Relics.[8]

They were, some of them, massive structures with *Aṇḍas*, Hemispherical Cupolas with altar-like structures (*Harmikās*) on the summit ; the latter—surmounted by spires (*Kuntas*) or umbrellas (*Chattras*). They were surrounded by great stone fences (*Vedīḳās*) with most elaborately carved *Toraṇas*, gate-ways.

In the inner-space between the fence and the tumuli and the circular terrace, (*medhi*) at the basis of the cupola, were the *pradaksiṇa-pathas*, circumambulatory paths.

The great *Stūpa* of Sanchi and the *Dāgobas* of Anuradhapura, are some noted examples. The first were surmounted by *Chattras*, and the latter by *Kuntas* added upon, by *Chattras.*

The proportions of the *Dāgobas* (*Dhātu-garbhas*) are given in a Sanskrit-Pali text, from Ceylon—as follows[9]

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8. See also *Dictionary* (*D*) by P. K. Acarya under (*Ch*) *Caitya, Vihāra, Stūpa.*

9. H. Parker : *Ancient Ceylon, An account of the Aborigines and part of the Early Civilization.* Luzac & Co. Lond., 1909, *Ch. IX. The Earliest Dagobas : Types of Dagobas,* p. 336. "The Canon is found in a MS. of which I failed to secure a copy called the *Waiddyānta-Pota* and is written in a language, which is chiefly Sanskrit, but partly Pali." Extant examples of the various types of the *Stūpas* in Ceylon, are described, in the work.

Thūpesu tāram kṛtapañca-bhāgam/ Guṇaṁ pamāṇaṁ tribhāga-tuṅgaṁ Ghaṇṭâkāram Ghaṭâkāram/ Bubbulâkāra-Dhānyakam/ Padmākârāmbala-ṣaṭ-vidham/ Thūpesu tāraṁ kṛtapañca-bhāgam/ Guṇaṁ pamāṇaṁ catuvīsa-bhāgam Trimūla-pañcârdhaka-garbham-aṣṭam/ Catussurâ-koṣṭha yugârddha-yugmam/ Saṣṭānta-kuntam punaraddhachatram/ vadanti cātaḥ munihiḥ purāṇaiḥ//

To mention briefly—the *Caityas* are classed as follows and their shapes are respectively like :

(a)	*Kumbha*	(a)	*Ṭhakārâkṛti*—shaped like letter '*ṭha*'
(b)	(?) *Kanaka* (*Kalasa*)[10]	(b)	*Cudikâbha*—like Mango fruit
(c)	*Dhānya-rāsi*[11]	(c)	*Khagâṇḍa*—like bird's egg
(d)	*Latākhyā-bheda* Variety termed '*Latā*'	(d)	*Tila-sannibham* —like *sesamum* seed.

The Stūpa have six varieties and are shaped like :

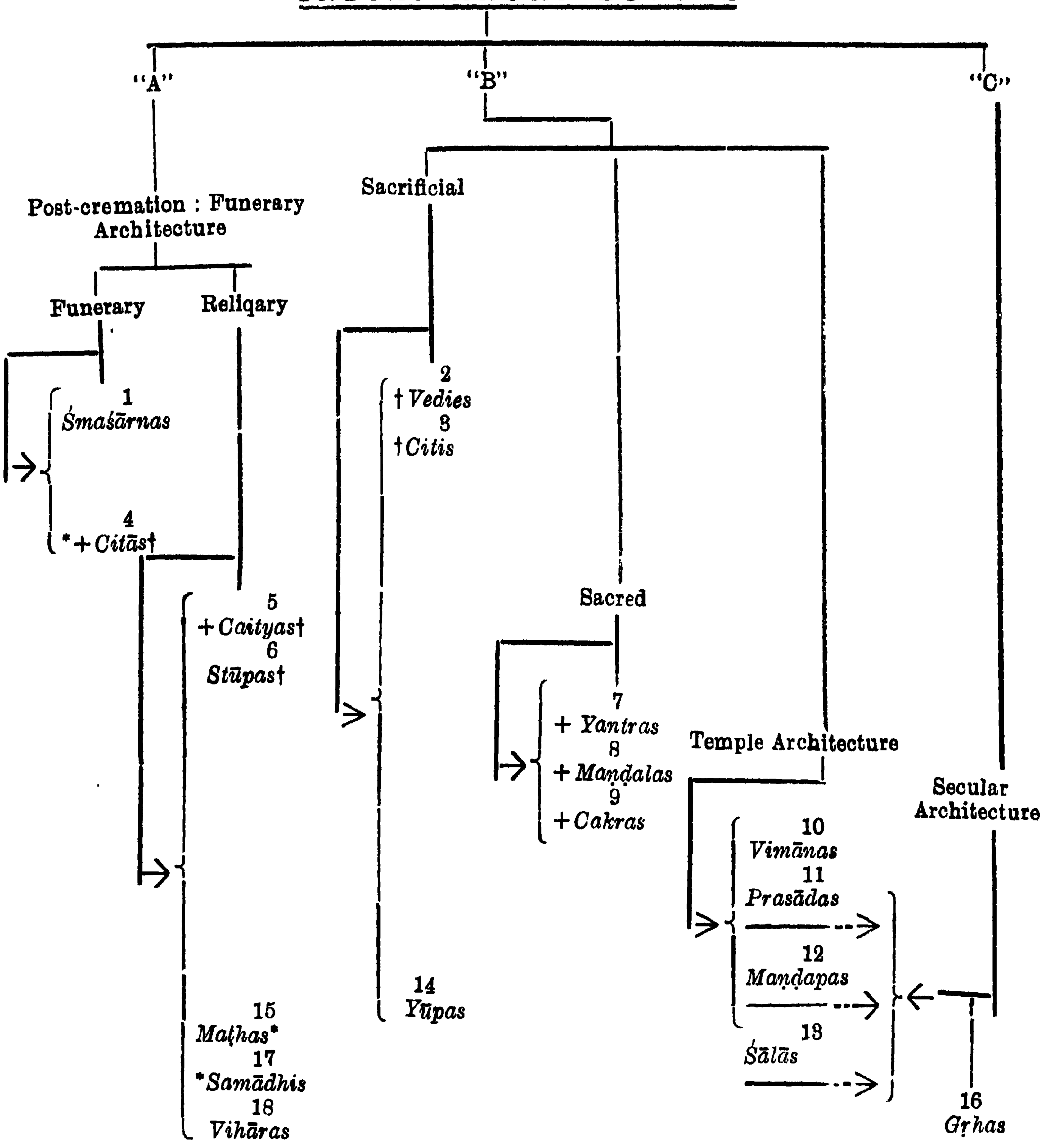
(a)	*Ghaṇṭâkāra*	(a)	the bell
(b)	*Ghaṭâkāram*	(b)	the water-pot
(c)	*Bubbulâkāra* : Skt. *Budbuda*	(c)	the water-bubble
(d)	*Dhānyakam*	(d)	the paddy
(e)	*Padmâkāra*	(e)	the lotus
(f)	*Ambala* : Skt. *Āmalaka*	(f)	the *Phyllanthus Embelica*

10. As the shapes ref. to specific objects, the correction is plausible.

11. Compare the name, *Dhānya-Kūṭaka* "Heap of (unhusked rice) paddy". *Kūṭa* = *rāśi*—The *Vihāra*, was perhaps so shaped.

Representing in a Tabular Form—the Processes of Developement of the Different Types of Indian Architecture, may be shown as below :—

DIFFERENT TYPES OF INDIAN ARCHITECTURE



\+ indicate Mutual Influences— "Citis" & Caityas", "Citās & Citis", "Yantras & Maṇḍalas", "Maṇḍalas & Cakras".

* indicata Development or Influences—"Citās & Samādhis", "Citās & Maṭhas".

† indicate Correspondence or Parallelism—"Caityas & Stūpas", "Citis & Vedis".

CHAPTER VI

INDIAN PAINTING

The traditional origin of Indian Painting is old. As in the cases of the various branches of Indian learning—Painting had a remote and, divine origin—brought about, according to the traditional accounts differently related, by the intercession of the Sage, *Nārāyaṇa* and of the Heavenly Creator, *Brahman* through King *Nagnajit*,

According to the first account (preserved in a dialogue between *King Vajra* and *Ṛṣi Mārkaṇḍeya*,[1] the sage *Nārāyaṇa* first painted on the earth, with the juice of amour-exciting *Sahakāra*—a highly fragrant variety of the mango, the figure of a superbly beautiful damsel ; and for humiliating the heavenly *Apsarasas*, he invested her with life. Brought into being on *urvī*, the earth—she was called *Urvaśī*, the Earth-born One. The great sage having thus created the art of Painting (*Citra*), taught the same to *Viśva-Karman*, with its special canons, The sage said—"He who does not know the *Citra-sūtram* can never understand characterstics of images". [Hence the subservience of Sculpture to Painting.]

The King wanted to know the *Citra-sūtram* and the sage replied that it could be hardly understood without the help of the Science of Dancing ; and that Dancing again requires knowledge of Instrumental Music. Instrumental Music is modulated by Vocal-Music. So the Ṛṣi instructed the King about Painting, beginning from Vocal-Music. [The Mutual Relationship of these are not worked out in the *Viṣṇudharmottaram.*]

According to the other account[2] *Urvaśī* sprang from the figure drawn by the sage *Nārāyaṇa*, on his thigh, *Ūru*-[this story is however, hardly plausible—as *Sahakāra* juice (of the plant at least) is highly irritant ; and also the thigh cannot be decently selected for drawing a picture, thereon.]

Still another account of the origin of Painting, is preserved, in the Citra-Lakṣaṇam[3] . It is as follows :

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1. From the *Viṣṇudharmottaram III, Adh. 35.*
2. In *VD. I*, 128 *Adh.*
3: All these are free renderings (from the excellent Ed.; with German Translations of Dr. Berthold Laufer), hardly meant to follow, literally. The Notes, by way of explanation, are added and shown within brackets '[ ]'. Dr. Berthold Laufer : *Dokumente der indischen Kunst. Erstes*

During the reign of a pious King *Bhayajit*, of olden days, men were long-lived and the earth full of plenty. Like unto Receptacle of Knowledge, *Dharma* Incarnate, as he was—there, once, came unto him, a Brāhmaṇa, weeping. The King enquired what had befallen the dejected one.

The Brāhmaṇa angrily spoke to the King—"Why does untimely death arise in your land ! Surely you king ! resemblest one, who ruled over impious creatures ; that things did not come to such pass earlier, is strange to me ! This day presently it happened ! Prematurely deceased, is my son ! Bring my dear son back to life ! If, you King ! if in spite of your Magical Powers (*Siddhi*), do not be gracious, I will before your very eyes, cast away my life like a blade of grass (*tṛṇa*).

"Thus spoke the Brāhmaṇa. And in order to call back that man's son, to life, the pious and highly sensible king sank into revery. And hardly did the Brāhmaṇa come to his breath, there saw he, the King *Yama*, appearing like the Sun. The King *Bhayajit* paid him proper respects and spoke for the good of the Brāhmaṇa, the following devout words—"the son of this good Brāhmaṇa, dear to him even as his life and delight to his heart, hast thou—snatched away. So in order to favour this good Brāhmaṇa, condescend, O ! Sovereign Domineer, to grant to this Brāhmaṇa, his son.'

The *Dharmarāja* answered smilingly in soft words to them with dignity—"I have little independence (*svātantrya*) and cannot call him back, or let free. The strength of the retributive influence of his own deeds hath dominated the essence of my might. Must you experience good or evil, subject to death and Time (*Kāla*) and to Deeds (*Karma*). Hence it must be understood, that it was not I, O King ! that made awards (*phala-dāna*). Then if you could get the better of Time, would you certainly have called back the son of the Brāhmaṇa". The King insisted upon *Yama* repeatedly. "However, give him back". And *Yama* said continually, again and again "that will not do."

Both were passionately excited and began to dispute and from dispute developed a great fight. The King displayed his prowess and showered his inventions on *Yama*. Like unto a torrent of rain from the clouds, *Yama*

Heft : *Malerei* : *Das Citralakshaṇa*, Leipzig, 1913. The authorship of the work is ascribed to *Nagnajit*. See Cordier : *Catalogue du Fonds tibétain de la Bibliothèque Nationale* *M*do-*h*grel C XXIII, No. 6. *B*stan *h*gyur. Tibetan translation of a work of the class-*Śilpavidyā-Śāstra.* First Chapter from the *Citralakṣaṇam* of *Nagnajit* entitled *Nagnavrata* [meaning very probably the Practice of the Naked, in Painting—in relation to the contents of the Chapters].

hurled from all sides heavenly consecrated (*mantra-pūta*) weapons. The King in rage, with his *Khaḍga*, *Śūla* and *Paraśu* completely overcame the missiles—the *Pretas* hurled. The *Pretas* and the hosts of *Yama* were overpowered and dispersed.

When *Yama* saw that he was defeated by the King, he flew into rage and brandished the (*Daṇḍa*). As the King saw the *Daṇḍa*, likened to the fire of destruction (*Kalpāgni*) brandished, he flew into rage and took the *Brahma-Śiras* weapon in hand. Then were all creatures and denizens of Hell, caught in dread, As thereupon, *Brahma* perceived that all creatues were troubled, *Brahmā* in company with the Gods, repaired to that earthly spot.

As they perceived *Brahmā*, they laid down arms, offered obeisances and exchanged greetings As the purpose of the dispute was won, *Brahmā* prevented them, from further fights and spoke to them these words—"The high-minded *Yama* verily hath met with no fault, O King ! The *Mṛtyupati* hath met with no fault ; the fault lies rather on one's own *Karma*. Through previous good and bad deeds, which this boy hath accomplished, hath he attained the human inherited form (*nara-yoni*) and his death hath prematurely set in. However, in order to honour the Brāhmaṇa, you have demolished your inner happiness with its good fruits. Therefore I shall apportion to him my Grace and the following is the exact way. Thou must paint exquisitely the son of the Brāhmaṇa in the exact way, corresponding to his appearance and by means of colours ; then certainly it will be good (*Maṅgala*) for you".

Thereupon, the King painted him : *Brahmā* let him exactly as if called back to life (just as he was painted) and presented him to the Brāhmaṇa, as one living, to his wonder and joy ; with shining eyes renovated and refreshed, he bowed down before Brahmā and took his own son in embrace.

Brahmā pointed out the importance of Reverence. The King and *Yama* were mutually propitiated. Both *Brahmā* and *Yama* were really happy,

Thereupon, *Brahmā* told the King : "Since thou hast vanquished the naked *Pretas*, these Messengers of Death, *Yama* shall not any longer come to the light of the Sun (attain final emanicipation). [The sense is clearly that the *Preta*, the Ghost of the Departed, shall not come to the Upper World to scare the men, but on the other hand live in hell ; in future, they shall be painted only ; their picture would be sufficient recompense for their unwelcome visit to earth.]

Noble-minded among men, that thou art—you shall become famous in

the world as *Nagna-jit*, the conquerer of the *Pretas*,—the naked (*Nagna*), being a synonym (*paryāya*) for the *Preta*, and through sacrifices win the highest renown.

As thou hast painted at my command for the first time, only on this basis of these first painted works, the word *Citra* (in the sense of a painting) would be in vogue. Both *Yama* and *Nagnajit* were brought to reconcilation, paid mutual obeisances and to the *Brāhmaṇa* present and blessed them all. Thereupon went away the King and *Brahmā* together with the concourse of gods to their places. The Brāhmaṇa returned to his house, taking with him his son and in hearty joy towards the King—as that one had taken perseverent pains over that charming (*manorama*) and serviceable picture.

Thereupon the King repaired to the world of Brahmā and enquired him about the right method concerning proportions suitable for the bodily form. "What were the proportions taken into account ? Since it is different from the picture painted by me, it behoves you to explain once for all, how to begin to paint ? What are the rules for its measurements (Proportions) ?"

Brahmā answered in explanation "O King ! the *Vedas* and the Sacrifices (*Yajñas*) sprang first in the world. In order to make a *Caitya*, it is necessary to draw a picture ; therefore painting is regarded as Knowledge (*Veda*). I am the first to paint men and also have taught (painting) to men. Therefore use of the word *Citra*, in the sense of "*Painting*" is insisted upon, with regard to the work, I drew for the first time and when Beings are painted in a similar way with or without an avowed motive, in the style of my created picture, it is defined as Painting (*Citra*). Like unto the noblest of mountains—*Sumeru*, and to the first among the egg-born (*Aṇḍaja*), air-born (*Khecara*)—*Garuḍa*, etc.,—is Painting the best among Crafts (*Kalās*). Just as all rivers pour into the Ocean, just as from the Ocean all precious jewels (*Ratnas*) take off, etc., even so are dependents, O King ! all *Kalās* in truth, upon *Citra-Karma*.

Therefore, go you to god *Viśvakarman* and he will instruct you *Nagnajit*, briefly over the *Lakṣaṇas*, *Vidhis*, and *Mānas* of *Citra*.

Thereupon, in conformity with *Brahman's* instructions, the King proceeded to *Viśvakarman* and showed great interest. *Viśva-karman* explained to the King—"How did the art of painting originate and how has the *Citralakṣaṇa*—that described proportions, compositions and colours and were regarded by the learned as the principal work (*Śāstra*), has been instructed by *Brahman*, the Lotus-born Deity ?

Brahmā painted with characteristic signs (*Lakṣaṇas*), all shapes together with structures for the edification of the faithful and handed

me over for the first times. What are the proportions to proceed therein, what objects and mediums are beautiful—all these, I have obtained from *Brahman*.

If you acquire Knowledge about the nature of proportions (*māna*), signs (*lakṣaṇas*) of ornaments and beauties from me, would you be completely proficient in all Crafts and be a prominent expert in Painting in every way. Besides you shall be instructed, how men are well conceived, and how Sages are conceived, how to represent cheerful men and such a difficult subject and to obtain concentrated attention. I shall instruct you about the various classes of *Muni*, *Nāga*, *Yakṣa*, *Rākṣasa*, *Preta*, *Asura* together with *Piśāca*, how they are painted according to their characterstics and according to their rules."

A famous King of the family of Kṛṣṇa of the name of *Vajra* approached the Sage named *Mārkaṇḍeya* and wanted to know—what should a man, do to secure the greatest or highest pleasure *Mahatsukham* not only in this world but also in the world to come. The sage replied—"By a person who wishes to have happiness in both the worlds, *Deva* should be worshipped with a knowledge about the esoteric" (*antar*) and the exoteric (*bahir*) field of cognition lit. seat (*vedi*)2 ."

"*Yajñeṣu devayajanam antar = vedi prakīrtitam/*
Bahir = vedi tathaivoktam upavāsa-vratâdikam //

Antarvedi is proclaimed as the worship of *Devas* by means of *Yajñas*. *Bahir-vedi* consists of fasts and observances etc. ceremonies (including worship of images).

People derive benefit by (1) good works of public utility (*iṣṭā-pūrta)* and (2) observances of religious ceremonies *upavāsa-vratādikam*. Hence temples should be built because both (worlds) are achieved through them. Especially in this age of *Kali*, temples should be made because in the *Satya*, *Tretā*, and *Dvāpara* ages, people used to see the *Devas* but in this age, they have lost the faculty. Since worship has been used to only one form—intermediate, viz. through the help of images, these images have to be made according to the methods laid down in the *Citra-Sūtra*.

The King anxious to follow the advice of the sage to set up images, asked, "Tell me, O ! Sinless one, how images are to be made in such a way as they should have the appearance laid down in the *Śāstras*[3] and come

2. *Viṣṇudharmottaram* (*VD*). *III*, *Adh*. 1, 1-7.
3. "*Yasmāt sannihitā nityam Śāstravat-sâkṛitirbhavet*". *Viṣṇudharmottaram*. *VD*. *III*, *Adh*. 2, 1-ff.

close to the field of realisation of the votary." The Sage said—"He who does not know *Citra-Sūtra* can never understand characterstics of images. [Hence the subservience of sculpture to painting.] The King wanted to know the *Citra-Sūtra*. But the Sage replied that it could hardly be understood without the help of the Science of Dancing, and that Dancing required a Knowledge of Instrumental Music. Instrumental Music is modulated by Vocal Music.

So the Sage instructed the King about Painting beginning from Vocal Music. [The mutual relationship between these are however not worked out in the *Viṣṇudharmottaram*.[4]]

However the stories about the traditional origin of Indian Painting, disclose both, a Theory—which supplied the basic psychological background, as also, a Technical Process of Painting,—which aimed at giving a particular work, the desired likeness and form. In other words Indian Painting has both, a special—*Śāstra*, Canon for the guidance of the execution ; and that also by a special technique, strictly individualistic and unique.[5]

Indian Painting is representational but it is much more than that. Mere reproduction of form, is not regarded *Citra* proper ; that alone comes up to the standard of Painting *par excellence* (*Bhāva-citra*,) wherein, the *Rasas* or flavours, beginning with the prime one—*Śṛṅgāra*, are at once discovered as self-evident from observation. It (*Citra*) is to be carried out, (*lekhanīyam*) by line-work) [tracing with brushes and pencils] ; according to established (methods of) procedure and techniques (*lakṣya-lakṣaṇa-sambhūtam*). Thus, *Citra*, such as it is—a thing of beauty to all eyes, should be executed, on the walls and so forth, of buildings etc.

Where the representation is, as life-like and exact, as the reflection in a mirror—that picture-portrait is known as *Viddha*, (from the root—*Vyadh*, Resemblant ?). On the other hand, where the representation is drawn and the drawing made—for the sake of drawing only, by chance, without any definite purpose, and the resemblance is merely in Form,—that is called *A-Viddha* (Non-resemblant ?)

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4. *VD. III, Adh.* 2, 1. ff.

5. *Samarâṅgana-sūtra-dhāraḥ—Mahārājâdhirāja-Śrī-Bhojadeva-praṇītaḥ* (*SS*). *GOS, Vol. XXV* and *XXXII*. Baroda, 1924 and 25. 2 Vols.

"न वेत्ति शास्त्रवित् कर्म न शास्त्रमपि कर्मवित् ॥
यो वेत्ति द्वयमप्येतत् स हि चित्रकारो वरः ॥"

SS. Vol. II, *Adh.* 74 (*āditaḥ*). p. 262.

And the various colours are used, in molten, or, moist (? *sadrava*) state—to draw a portrait-picture, called *Rasa-Citra,* by the connoisseurs. And when various colours are powdered to dust, separately, and smeared on neat prepared piece of ground (*sthaṇḍile ramye*) for temporary (*kṣaṇika*) use, that sort of drawing by means of coloured dust (*cūrṇitaiḥ varṇakaih*) —the learned know as *Dhūlī-citra.*

The *Bhāva-citra* is therefore regarded established, as *Viddha* and *A-Viddha,* Besides, *Rasa-Dhūli-gataṁ citram,* the moist and the dust-drawings of picture-potraits have been dealt with in the *Mānasollāsa.*

This is *Citram,* beautiful and captivating for the eye ; and the characteristics of *Citra,* created by the *Bhūloka-Malla*— a veritable creator, *Brahmā*— [*Brahmā* = *Viriñci*] of the Art of Painting.[6]

There are other divisions of *Citra* also known, from texts ; but perhaps long out of use, mostly as technical processes.

"॥१६. चित्रकर्मशास्त्रम् ॥
एवं नखचित्र—केशचित्र—शल्यचित्र—अङ्गचित्र—भावचित्र—आवृत्तचित्र—
शिलाचित्र—लोहचित्र—एकोननवत्युत्तर—शत—चित्र—प्रबोधकं द्वात्रिंशदध्या
[या]-त्मकं चित्रकर्म—शास्त्रं भीमविरचितम् ॥"[7]

Of these varieties, the *Bhāva-Citra* alone, is mentioned in early texts—*Śilpa-ratnam* by *Śrī-Kumāra* (16th C.) and *Mānasollāsa* by Bhūloka-malla Someśvara (1131 A. C.). Strangely enough, these processes were known as late as the times of *Śrī-Madhusūdana Saravatī's.*

[About *Bhīma* and *Māruti* much discussion is made in this present work under *Ācāryas* later ; about the authenticity Śrī-Madhusūdana Sarasvatī's work, discussions have been made also, by the present writer.[8]]

[Accordiug to *Viṣṇudharmottaram*] "the chief aim of Painting is to produce an exact likeness" ; for all objects which are seen, the painting should resemble without exception, what is seen.[9]

"दृष्टः सुसदृशं कार्यः सर्वेषामविशेषतः ॥
चित्रे सादृश्यकरणं प्रधानं परिकीर्तितम् ॥४८॥"

For things seen—there are no canons. All canons apply to things

6. See *MO, GOS* No. 84, edited with an Introduction by G. K. Shrigondekar. Baroda, 1939. Introd., p. 12.
7. See Haridas Mitra : *Dmp*. Introd., p. 16.
8. Haridas Mitra ; *op. cit., loc. cit.*
9. *VD. III,* 42. *Adh.,* 48.

unseen. The known animals e. g. the bulls, the lions are to be represented exactly as seen in nature.[10]

Both real and imaginary objects have their places in Painting. But, on no account. a palpably absurd subject should be portrayed ; by the intelligent, only what is believed, should be portrayed.[11]

Painting itself is divided into two classes— (1) Secular, and (2) Devotional. In both there are real and imaginary groups. Imaginary conceptions played a great part in secular decoration, cf. the Leo-gryph ; and real objects had their places in devotional paintings e. g. the known animals—the bull, the lion etc.

Paintings may be further divided into (1) Land-scape (2) Portraiture and (3) Decoration.

Lekhya-Karma includes both Landscape and Portraits ; and Canons are laid down for both, together. Landscapes formed special features of the class of Paintings, which went by the name of *Pusta* (Scenery) usually requisitioned in theatricals.[12]

The appearances of things, as they meet the eye, inclusive of scenes of Nature (*Rūpam yadyasya dṛśyate*) are treated elaborately :

The Sky is to be shown, as without colour and full of birds ; —similarly the Firmament—as star-bespangled, and the Earth—as associated with forest and marsh-animals ; the Mountains—by clusters of rocks peaks, metal (-veins), trees, water-falls, snakes with their distinctive attributes ; the Forest—by various kinds of plants, birds and wild beasts of prey ; similarly, Water—by multitudes of fish and tortoise, lotus and such other acquatic features. Details are given—how temples, palaces, shops, markets, drinking places, forts, battle-fields, burning grounds etc., are to be represented. Night-fall, the dead of night, the breaking of the dawn, the different changes of the seasons, are to be properly reproduced. Sentiments and expressions should be represented properly. Whatever is spoken in connexion with Dancing, also might be applied here, appropriately.

A painting executed, in acceptable form, appropriate as regards time, country and age, is renowned ; while, if it is other-wise, it becomes exactly opposite. Thus painting agreeable to the eye and drawn carefully with the proper technique, beauty, charm, flavour—yields the desired objects.[13]

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10. *VD. III*, 42 *Adh.*, 47.
11. *VD. III*, 43 *Adh.*, 23.
12. Special note on *PUSTA* at the end of the chapter.
13. *VD. III.* 42 *Adh.*, 57-81, 13-4.

Like the canons relating to the Landscape, the canons relaiting to Portraiture of real objects, are merely general descriptions and by no means exhaustive.

Portraitures of men and women, proceeded upon a conventional classification, according to which both men and women were divided into (1) *Haṁsa* (2) *Bhadra* (3) *Mālavya* (4) *Rucaka* (5) *Śaśaka.*

In all cases their total height is equal to the distance between outstretched arms called *vyāma*. Each has the *aṅgula* measure of its own, which is the unit of measurement. *Pramāṇa*, the height of *Haṁsa* according to this standard, is 108 *aṅgulas* (eight more than hundred), *Bhadra's* measure—six more ; *Mālavya's*—four more ; *Rucaka's*—is spoken as one hundred ; *Śaśaka's* ten less.

Detailed measurements (of the proportions) are given for *Haṁsa* ; Measurements for the others should be inferred from this.[14] When females are to be shown by the side of males, the height of females should reach upto the height of shoulders of males. The waist of the females should be less than that of the male, while the female buttocks should exceed that of the male. The breasts of females should be shaped with relation to the *Torso*—distance between shoulders—*Uraḥ pramāṇataḥ*. As there are five types of men, according to the measurements of the various limbs and parts, so there are five types of women.[15] [But it should be marked—as the Deva Women never bore any children, and all their so-called children being born from mind—the breasts of *Devīs* should not be shown with nipples].

There are different arrangements for the hair and different shapes of eyes, suitable for the different types of character, super-human, human, and sub-human.[16]

The *Devas* are to be represented as of the *Haṁsa* proportions. The halo should partake of circular shape and be proportionate to the head.[17]

The King should be depicted on painting just as a *Deva*. The *Ṛṣis*, the *Gandharvas*, the *Daityas*, the *Dānavas*, Ministers, Priests and Brāhmaṇas should have the *Bhadra* measure. They should have their respective garments, head-dresses etc.[18]

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14. *VD. III, Adh.* 35, 8-11 & 16-17.
15. *VD. III, Adh.* 37, 1-4.
16. *VD. III, Adh.* 38.
17. *VD. III, Adh.* 37.
18. *VD. III, Adh.* 42.

The *Kinnaras*, the *Uragas* and the *Rākṣasas* should be painted according to the measure of the *Mālavya* ; and the *Yakṣas* should be of the *Rucaka* measure. The *Piśācas*, the *Kubjas* should have their proper measures.[19]

All Kings are to be represented as possessing the characteristics of the *Mahāpuruṣas* and the *Cakravartins*, Sovereign Emperors—with webbed feet and hands. The *Urṇā*, the spiral of hair, should be made also, auspiciously. On the palm of Kings should also be made three beeutiful lines, resembling scratches made by hare. (?). [20]

The special rules for depicting— women of good family, as also women of the town (*Veśyāḥ*)—their characteristic measures, colours, dresses, ornaments, are given ; so also of Females of *Daitya*, *Dānava*. *Yakṣa*, *Rākṣasa*, *Piśāca* classes ; of widowed, hunch-backed, dwarfish, aged women and so forth ; of the different classes of Warriors—on foot, horses, elephants, the archers, the heralds, the door-keepers etc ; the merchants, the musicians, the dancers, the wrestlers, the citizens and so forth [21].

Having observed their form, dress and colour, people are to be represented exactly as they are born in their respective countries—taking, in due consideration, their country, position, place, employment, seat, bed, conveyance, dress.[22]

Anthropomorphic representation of Rivers, Mountains, Islands. Earth, Seas, *Āyudhas* etc., should show their characteristic marks above their heads, respectively.[23]

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19. *VD. III, Adh.* 42.
20. *VD. III, Adh.* 37, 4-6.
21. *VD. III, Adh.* 42, 26-45.
22. *VD. III, Adh.* 42, 50. Cf. *Bṛ. Saṁ.*, *Adh.* 58, 29 :

“देशानुरूपभूषण—

—वेषालङ्कारमूर्तिभिः कार्या ।

प्रतिमा लक्षणयुक्ता

सन्निहिता वृद्धिदा भवति ॥२९”

23. *VD. III, Adh.* 42, 51 ff.

Painting which is not in its proper environments, which is devoid of the appropriate *Rasa*, which displays a vacant look, or is dark (hazy with darkness) and is devoid of life movement, (*Cetanā*)—these are unpraiseworthy (*apraśasta*) features.

One that displays the grace of form by the posture or appears to indicate fear, laughter, gracefulness and thereby appears as if endowed with life—the picture, which looks as if breathing is going on, is the picture of Auspicious type.

When—the wind blows and raises ripples on the surface of waters ; fire blazes up ; smoke rises up, and streamers flutter in the air—one who can paint these movements, is known as the painter—*Citravid*. A man asleep has *Cetanā* ; but a man dead, has it not ; one portion of the body is lower, less protuberant than the other—one who can show this difference in perspective—is the Painter.

In painting, the frontal view (*sammukhatvam*) must be avoided. In the metals, gold, silver, copper etc. and in stone and wood, these rules should be followed. Similarly, these rules should be followed in scene-painting—*Pusta-Karma*.

The *Rasas* of painting are nine in number[24]—

"शृङ्गारहास्यकरुणावीररौद्रभयानकाः ।
वीभत्साद्भुतशान्ताश्च नव चित्ररसाः स्मृताः ॥"

The *Śṛṅgāra*, the *Hāsya* and the *Śanta Rasas*, as they are called, are to be portrayed for embellishing the houses. In Royal places and Temples, all the *Rasas* may be depicted. But these should not be made in the residential quarters of the King but in the Assembly Houses.

Except in Royal Courts (*Sabhā*) and temples (*deva-veśma*)—fighting scenes, cremation scenes, death scenes, scenes of suffering, ugly scenes should never be represented.

These are the suggestions of the science of Painting given, and for the rest the author refers to the science of Dancing. He calls this art of Painting, the noblest of Sciences.[25]

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24. *VD. III, Adh.* 43, 1.
25. *VD. III, Adh.* 43, 36-39.

The Theory and the Technique of Painting are briefly enumerated, as the *Ṣaḍaṅgas*—the Six Limbs.[26]

"रूपभेदाः प्रमाणानि भावलावण्ययोजनम् ।
सादृश्यं वर्णिकाभङ्गः इति चित्रं षडङ्गकम् ॥

Painting is one of the Arts which aim at providing for one's own personal joy and entertainment as also winning the favourable opinion of other people, the on-lookers.[27]

The Limbs may be divided further into two groups : one—appertaining to the theory and the aim, and the other—to the technical method of making the representation life-like. *Rūpabhedāḥ pramāṇāni*—making the First group, is concerned with lines, showing the distinctive features of the beautiful parts and their relative proportions, which maintain the symmetry of each other. The Second is concerned with technical devices, by which *Bhāva, Lāvaṇya, Sādṛśya* are to be effected to make the picture life-like.— All of these technical words have special meanings, and it is extremely important to interpret them, correctly.

Rūpa is 'Shapeliness'. That is called *Rūpa,* on account of which, the limbs appear as if they were ornamented, though wearing ornaments of no sorts'.[28]

"अङ्गान्यभूषितान्येव केनचिद्भूषणादिना ।
येन तत् भूषितवद्भाति तत् रूपमिति कथ्यते" ॥ २१ ॥

Rūpabheda is this differentiation and the articulation of *Rūpa.* This is to be carried out by artistic devices—which usually, is effected by lines. Outlines are methods to produce *Rūpa-bheda* and not *Rūpa-bheda* itself or knowledge of appearances. In other words it is a Technical process (*Karma*), and not some kind of Knowledge (*Jñāna*).

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26 In the Commentary *Jayamaṅgalā* (on *Vātsyāyana-Kamasūtram*), by *Yaśodhara,* (*KS*) *Kāmaśūtram, I Adhikaraṇa, Adh.* 3 :

"एतानि परानुराजजननान्यात्म—विनोदार्थानि च ।"

27. *KS. I, Adhikaraṇa, Adh.* 3.

28. *Ujjvala-nīlamaṇiḥ,* uddīpana prak., by *Śrī Rūpa Gosvāmin.*

With commentaries of *Jīva Gosvāmin* and *Viśvanātha Cakravartin, Kāvyamālā,* No. 95. Nirṇayasagara Pr., Pomb.

This articulation of *Rūpa* is effected either from the head to the feet, or contrary-wise, from the feet to head. Some parts of the body are not completely drawn :—As all limbs are not equally beautiful, the beautiful portions alone are worth emphasising. Thus some parts are suggested only, by lines. But in reality—Indian Art is based on articulation (*Rūpātmaka*). It is not based, on outlines of forms (*Rekhātmaka*). *Rūpa* is the innate loveliness and shapeliness.

Pramāṇa is the Science of Proportions of Forms, These proportions, based on the harmony of length, breadth, thickness and other dimensions, are indispensable for the beauty. Even aberration from the proportions, are due to some well-established convention e. g. in the exhibition of grotesque forms exciting laughter. Disproportionate work of Art, is useless like Music without proper rhythm, as means of entertainment. Proportions give poise to the representations of Art and harmonised sense of beauty. This science of proportions, is not arbitrary, and its observance—necessary for the creation of any good work of Art.

According to an oft-quoted dictum of unknown source, *Bhāva* is that invisible force of sentiments, leading to *Rasas*—which produces its action upon senses.

"शरीरेन्द्रियवर्गस्य विकाराणां विधायकाः ।
भावाः विभावजनिताश्चित्तवृत्तय ईरिताः ॥"

Bhāvas are attitudes of mind, produced by *vibhāvas* ; such attitudes—as are not neutral, but are productive of changes in the organs of the senses of body. The different states of the mind produce visible changes—muscular, nervous etc. of the different parts of the body. Especially is this true of the eyes :—the Yogins look vacantly in their ecstasies of contemplation ; the amorous men and women cast glances of joy and desire ; the passionless people have serene looks ; the frightened and weeping persons have closed and quivering eyes ; the angry and the afflicted ones have restless and rolling eyes. As these mental states, *Bhāvas* are productive of such bodily changes—they must necessarily be portrayed in Painting. Contrarily, failure to do so must be regarded as a certain defect.

Lāvaṇya[29] in this connection, is said to be that, which manifests itself, in the limbs, just in the same way, as the liquid lustre out of the pearl-bead, The liquidness has been, further illustrated by the commentator to carry the idea of waves—*taraṅgāyamāna*. This process of *lāvaṇya-yojanam* is a

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29. *Ujjvala-nīlamaṇiḥ-Uddipana-prakaraṇam* by *Śrī Rūpa Gosvāmin*.

technical one, and is suggestive of much more than mere beauty or charm. It is like the rushing of waves of beauty over the limbs. The *Citra*, work of painting becomes as if living, through this process. Want of this, leads to sure and certain weakness.

"मुक्ताफलेषु छायायास्तरलत्वमिवान्तरा ।
प्रतिभाति यदङ्गेषु लावण्यं तदिहोच्यते ॥२६॥"

Sādṛśya is similarly, of technical sense—and much more than mere semblance. It is impossible to admit that mere reproduction of forms, is regarded as the end of *Citra*, according to the Indian canons. An object has always, two aspects—its particular character and its general appearance. Though the appearance of an object e. g. a cow that presents itself to the eyes, is not of permanent nature—as it depends on the position of the observer etc., still the general appearance holds good.

Sādṛśya is 'similarity with that which is seen'. This necessitates the classification of objects real or imaginary into two classes—*dṛṣṭam* (seen), equal to 'familiar', and imaginary *adṛṣṭam* 'unfamiliar'.

Things, though real but not usually met with, are classed under the unseen or unfamiliar. Conventional forms were derived for the unfamiliar group. In one sense, in both cases, the treatment was realistic—the idealism being limited to the invention of conventional forms for the unfamiliar. The *Visible* form (*dṛśya*) is other than the real form, and the latter is not treated as important by Indian Art. The beauty, the sentiment and the semblance within the form and *not* the form itself, are proper subjects of *Citra*. Indian painting similarly depends upon common characteristics of objects, but is not to be identified with them.

Both the components of the compound *Varṇikā-Bhaṅga* consisting of two words—have technical senses, *Varṇikā* means the colours, and the instruments of applying colours—the brushes and the pencils, etc. *Bhaṅga* and *Bhakti* from the root *bhañj* 'to break', 'to differentiate'—means *Differentiation*. *Varṇikā-Bhaṅga* is the disposition of colours to appropriate parts. Though this technical process is effected by means of the brushes and the pencils—any particular manner of manipulation or weilding the instrument is immaterial, so far as creation is concerned. Consequently weilding of the brush cannot be the sense of *Varṇikā-Bhaṅga*. *Varṇikā-Bhaṅga* is harmonious and proper disposition of colours ; and without it the works of painting are vititiated by contradiction and admixtures of colours, out of proper place and proportions.

Weakness, thickness of lines, want of articulation and improper mixture of colours are known—defects of painting. Place, proportion,

posture on the ground, gracefulness, articulation, resemblance to the object, decrease and increase (in profile) in picture—these are known as the eight good qualities in Painting.

दौर्बल्यं स्थूलरेखत्वमविभक्तत्वमेव च ॥
वर्णानां सङ्करश्चात्र चित्रदोषाः प्रकीर्त्तिताः ॥
स्थानप्रमाणं भूलम्भी मधुरत्वं विभक्तता ॥
सादृश्यं क्षयवृद्धो च गुणाष्टकमिदं स्मृतम् ॥

(VD. Adh. 43, 18-19)

ADDITIONAL NOTES

I

Text referred to in p. 42

The text is found in the *Abhilaṣitārthacintāmaṇi*, a work of the Chālukya King Someśvara (12th cent). The *Mānasollāsa* is the same work differently arranged.

असंख्यातानि सत्त्वानि शक्यन्ते नैव भाषितुम् ॥ १३८॥
तत्तद्रूपानुसारेण लेखनीयानि कोविदैः ।
सादृश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ॥ १३९ ॥
तच्चित्रं विद्धमित्याहुर्विश्वकर्मादयो बुधाः ।
आकस्मिकं लिखामीति यदनुद्दिश्य लिख्यते ॥ १४० ॥
आकारमात्रसंपन्नं तदविद्धमिति स्मृतम् ।
शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ॥ १४१ ॥
भावचित्रं तदाख्यातं चित्तकौतुककारकम् ।
सद्रवैर्वर्णकैर्लेख्यं रसचित्रं विचक्षणैः ॥ १४२ ॥
चूर्णितैर्वर्णकैर्लेख्यं धूलिचित्रं विदुर्बुधाः ।
सुप्रमाणं तथा विद्धमविद्धं भावचित्रकम् ॥ १४३ ॥
रसधूलिगतं प्रोक्तं मानसोल्लासपुस्तके ।
निर्मितं चित्रलक्ष्मेदं चित्रं लोचनहारकम् ॥ १४४ ॥
भूलोकमल्लदेवेन चित्रविद्याविरञ्चिना ।

[The numbers refer to those in the *Abhilaṣitārthacintāmaṇi* III, (Shamasatry's edition). Some of the better readings are taken from the *Mānasollāsa* III, 1, 899-905 (Gaekward's Oriental Series) e. g. आकस्मिकं, यदनुद्दिश्य (v. 940), आकारमात्रसंपन्नं (v. 941), चित्तकौतुककारकम् (v. 942) ; The second line of verse 142 and the first line of verse 143 have been mixed up in the *Mānsollāsa* as one line. In this case the present text gives a better reading.]

The *Śilparatnam* (Śrī-Kumāra-vīracaritam, I, II, Trivandrum Sanskrit Series) also contains similar verses. The author of the work Śrī Kumāra was a Kerala Brahmin who lived in the 16th cent. He seems to have utilised very closely the work of King Someśvara and to have compressed, omitted, and changed its verses at random. The corresponding portion of the text bearing on *Citra* substantiates the contention :

रसचित्रं तथा धूलीचित्रं चित्रमिति त्रिधा ॥ १४३ ॥
एतान्यखिलवर्णानि चूर्णयित्वा पृथक् पृथक् ।
तैश्चूर्णैः स्थण्डिले रम्ये क्षणिकानि विलेपयेत् ॥ १४४ ॥

धूलीचित्रमिदं ख्यातं चित्रकारैः पुरातनैः ।
सादृश्यं दृश्यते यत्तु दर्पणे प्रतिबिम्बवत् ॥ १४५ ॥
तच्चित्रमिति विख्यातं नाल्माकारमात्रकम् ।
शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ॥ १४६ ॥
एवं हर्म्यादिभित्त्यादौ लक्ष्यलक्षणसंयुतम् ।
लेखनीयामिदं चित्रं सर्वदृष्टिमनोहरम् ॥ १४७

[*Śilparatnam* 46, 143-147]

II

Special Note on Pusta

The word occurs under two forms *pusta* and *busta*. *Pusta* is explained as : "Working in clay, modelling ; a manuscript, book ; covered, filled" ; "*pusta-karman* : plastering, painting ; *pustamaya* formed of metal or wood, wrought in clay, modelled ; *pusta-vārtta* one who lives by books or makes books ; *pustaka* a protuberant ornament, boss ; a manuscript, book, booklet ; *pustakara* an embosser ; *pustakâgāra* a book-room, a library ; *pustakâstaraṇa* the wrapper of a manuscript," (M. Williams—A Sanskrit English Dictionary, under *pusta*). Some scholars explain *busta* as "the burnt exterior (crust) of roast meat ; the husk or shell of fruit" (Macdonell—A Pratical Sanskrit Dictionary ; Apte— The Practical Sanskrit English Dictionary).

Amara in his *Nāmaliṅgānuśāsanam* (Ed. Poona Orient. Series, II, 10, 29) explains *pusta* as 'plastering or similar other arts' and as illustration specially mentions dolls called *Pāñcālikā*, made of rags, teeth of animals lac or tin[1] . Kṣīrasvāmin in his commentary while explaining the verse says that the word also means 'modelling in clay' (*abhimardyate mṛd-atra pustam*). He explains *Pāñcālikā* as 'a kind of doll made in the Pāñcāla country with which the children play'. Commenting on 'similar other arts' 'he says that they mean 'plaster or skin and dolls with folded hands on pillars' (*carmalepādyaiḥ syāt-sālabhañjikā stambhe lepyena añjalikārikā*). Although Pāṇini and Candragomin, mention both *pusta* and *busta* as alternative forms, it is the commentary of Vandaghaṭīya which throws more light on the point by taking them to be identical. It says that 'similar other arts' include specially wood work (*kāṣṭhakhanana-karma*). They include besides : works of clay, wood, rag, skin, iron and precious metals[2] .

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1. पुस्तं लेप्या(ख्या ?)दिकर्मणि । पाञ्चालिका पुत्रिका स्याद् ।
वस्त्रदन्त्यादिभिः कृता । जतु-त्रपु-विकारे तु जातुषं त्रापुषं त्रिषु ॥१॥

2. मृदा वा दारुणा वाथ वस्त्रेणाप्यथ चर्मणा ।
लोहरत्नैः कृतं वापि पुस्तमित्यभिधोयते ॥

APPENDIX

The History and the Chronology of Masters.

The History and the Chronology of the Masters (*Ācāryas*) and (*Śilpa*) *Vāstu-Śāstropadeśkas*,. are uncertain. It is however proposed to make an attempt to piece together the available materials, whether mythological or traditional for a connected account, in alphabetical order. The present writer has discussed elsewhere about the Canons of Indian Art. [For resons of Method and arrangement—only the *Vāstu* (*Śilpa*) *Śāstras* have been dealt with ; the Agamas, the Pāñcarātras etc., are not included.]

AGASTYA [*-KA*]—*Ācārya*. *Ṛṣi*—Southern. *Vaidik*. *Tāntrik* *Paurāṇik*. Historical. *Āyurvedik* :

AGASTI—*Ātharvan Ṛṣi*.

Agastya and Vasiṣṭha (Vaśiṣṭha) were brothers—born respectively from the seed of Mitra and Varuṇa—fallen in love contest for Urvaśī and deposited in a pot and in the sea.

Agastya was called *Kalaśaja*, *Kalaśī-sūtra*, *Kumbha-yoni*, *Kumbha-sambhava*, *Ghaṭodhava*, and *Maitrā-Vāruṇī Urvaśīya*. In the Ṛgveda—he is called *Māndarya*, *Mānya* ; *Māna* –as he was only a span in length when born ; or a descendant of the *Manas*, who were singers.

His exploits are many to enumarate :—

(a) By drinking up the ocean, where the *Asuras* concealed themselves, Agastya exposed the *Asuras* ; and the *Devas* killed them.

(b) He was the preceptor of the *Vindhyas* ;—the mountain grew higher and higher, and obstructed the Sun. The *Devas* requested Agastya for help. The latter approached the *Vindhyas* who saluted him by lowering the head. The sage ordered the *Vindhyas* to remain in that position till his return from the South. Agastya started on the fateful day of the 1st of *Margaśīrṣa* and never came back, Then he became the Regent of the star *Canopus* which shines in the Southern Heaven in constellation *Mithuna* and is next to the Dog-Star, *Sirius* only, in brilliance.

(c) Agastya ate up *Ātāpi* and *Vātāpi-Asuras*. *Ilvala*—the *Dānava* King, used to kill his guests by offering the flesh of his brother *Vātāpi*, who impersonated as a 'Ram' ; Agastya digested *Vātāpi* and reduced *Ilvala* to ashes.

(d) He cursed *Nahuṣa* to become 'Serpent' ; killed *Sunda* ; changed *Tāḍakā* and her son *Mārīca* into *Rākṣasas* ; and meted out to others penalties for provoking him.

Agastya married *Lopāmudrā* who was made by the sage himself, from the most beautiful parts of different animals. She was the daughter of the Vidarbha King and bore him two sons (or a long string of sons ?). In the *Rāmāyaṇa*, Agastya had his hermitage near the forests of the Daṇḍaka—the *Agastyāśrama*, where Rāma met him in the forest. Agastya kept under control the evil *Rākṣasas* of the South. He helped Rāma in exile, by presenting the *Vaiṣṇava Dhanuṣ, Akṣaya Tūṇa* etc. He accompanied Rāma to Ayodhā, when the period of exile was over.

In the second stage, Agastya retired to Vātāpi-pura (Bādāmi)—called *Dakṣiṇa-Kāśī*, further South ; and it was there, he ate up *Vātāpi* and destroyed *Ilvala*—as described in the *Mahābhārata*,

In the third stage, he retired to the Malaya Hills. In the *Purāṇas*, Agastya is represented as the son of *Pulastya* and *Havirbhuvā*, The sage is spoken of as *the 23rd Vyāsa of Dvāpura-Yuga.* A great master of archery, just, benévolent, shining like the sun of fire, inviolable on account of his power, he made the Southern region habitable by killing the demons. He had at first, a seat at Benares and tried to bring down the Ganges with Śiva's consent.

Agastya does not however figure among the *Prajāpatis* or *Saptarṣis.* But he was a great figure—mythical or semi-mythical, who took a considerable part in the Aryanisation of the South. According to authorities, the date of his colonising career cannot be far removed from the 7th or at least the 6th Century B. C. These dates are rather too early, however, according to others.

He was the spiritual preceptor of more than one Southern *Pāṇḍyan* Prince. He is supposed to have introduced the *Śiva-Worship* to the South. Traditionally, he is the Founder-President of the first *Tamil Saṅgam* and the composer of the first *Tamil* Grammār. The latter however seems to be a literary forgery of more recent date. Numerous mystic works in *Tamil* are also ascribed to him.

In Tamil lands, Agastya was raised to the rank of divinity. A *Śivaite Ācārya*, hovering between divinity and man—he was identified with Śiva. In the identification of the saint with *Śiva-Guru-Mūrttam*—Śiva himself appearing as a human teacher, 'the apotheosis of Agastya reaches its finale in Tamil land.' This transformation was a slow gradual process, and brought about not before the 5th Century A. C,. A temple known as *Agastīśvaram* was raised in his honour, near Cape Comorin, but it has fallen in neglect.

A religious cult of Agastya, grew up in Java and the Islands of the Malayan Archipelago, Many images in stone and metal—of *Bhaṭṭāraka-*

Guru, or *Śiva-Guru*, perhaps meaning a *Śaivite Saint*—were representatives of Agastya. As the specimens are all bearded, dwarfish, with corpulent waist and body, this can't be Śiva's images but *Agastya-Ṛṣi's*.—One of the *Śiva-Guru* images from *Candi-Bannon* is a master-piece of Indo-Javanese sculpture [Agastya is *Sapta-tāla* in (*māna*) measurement]. In the *Vāya-Purāṇa*, there are fables of Agastya's visit to the Islands of East Indian Archipalego—*Barhīṇa-Dvīpa*, *Kuśa-Dvīpa*, *Varāha-Dvīpa*, *Śaṅkha-Dvīpa*, also *Malaya Dvīpa* and *Yava-Dvīpa*.

According to a Sanskrit Inscription (8th C.), the first *Śiva* temple in Java, was said to have been built actually, to the plan of Agastya's *Śiva* Sanctuary, on the Tuṅgabhadrā in India. Early inscriptions record in Java, the consecration of *Agastya images* of which the materials mentioned were *Haricandana*, *Sura-druma*, *Kṛṣṇopala*.

An inscription from Cambodia (*Kambudeśa*), ascribes visit by Agastya for special worship, to a Śiva-temple containing the *Liṅga*, *Śrī-Bhadreśvara*. He seemed to have married a local princess *Yasomatī* and founded a Royal line.

In the Aryanisation and colonisation of Southern India and Insul-india—Agastya seemed to have played a most important part. In this stupendous task, the great sage should be, perhaps regarded as the originator or the initiator. Cf. K. N. Sivaraja Pillai : *Agastya is Tamilland*, Madras Univ. ; B. R. Chatterji : *Indian Cvltural Influence in Cambodia*, Cal. Univ., 1928, pp 80, 113. ; O. C. Ganguly : *The Cult of Agastya : and the origin of the Indian Colonial Art*. *Rūpam*, Jan. 1926. The Ind. Soc. of Art, Cal. *QJMS*, *XVII*. Jan., 1923. *Viśvakoṣa*, *Encyclopaedia Indica* (2nd Ed.), *Sub voce* [See List of Abbreviations].

His *Dhyāna* is :—

"*Kāśa-puṣpa-pratīkāśa Agni-Māruta-sambhava/*
Mitrā-Varuṇayoḥ putra kumbhayone namo'stu te/
Ātāpi-rbhakṣito yena Vātāpiś-ca mahāsuraḥ/
samudraḥ śoṣito yena so' Agastyaḥ sanmukho'stu me/ (*v. l.*)
sa me Agastyaḥ prasīdatu.

"Obeissance to thee, O ! *Kumbhayoni* (Pitcher-born) derived from Agni-Maruta, son of Mitra and Varuṇa, white as the *Kāśa*-flower". His *Dhūpadāna-Mantram* [from *Agni-purāṇam*] is :—

Dvīpântara/samutpannam Devānāṃ paramaṃ priyaṃ
Rājānaṃ sarva-vṛkṣāṇāṃ candanam parigṛhyatām||

His cult-worship is remarkable by the fact—that Sandal wood, imported from distant islands, form one of the special offerings to him.

The herb— *Sesbania Grandiflora* is also termed Agasti, because it resembles the shape of the star Canopus (*Agastya*) in constellation *Mithuna*.

Some Ṛgvedic Hymns—26 *Sūktas* [I. 165-191] and passages were composed by Agastya. There is also a dialogue—perhaps a ritual drama, in which he appears with Lopāmudrā.

In the *Atharva-Veda*, he appears as connected with witch-craft. Many works on *Āyurveda*, *Vāstu* and *Tantra Śāstras* are ascribed to him.

Agastya is mentioned in the *Brahma-Vaivarta P.*, as Medical author. *Agastya-Sūkta* a *Vaidyaka* work, is ascribed to him [A I, A II]. Other recipes are also due to the great Sage—the most famous being—*Bṛhat Viṣṇu taila*, *Mahālakṣmī-vilāsa rasa* and some powerful tonics, digestives and purgatives.

Purāṇic Texts :—

Agastya is the narrator of the *Brahma-Purāṇa*. Agastya-Gītā [T, 5715] is said to be Ch. 54 of the *Paśupālopākhyāna* of *Varāha P.* *Agastya-Saṁhitā*. *Agastiratnaparīkṣā*, on Lapidary Art [BH.] [Edited by L. Finot : *Les Lapidaires Indiens III*, Paris, 1896] and the *Hālāsya-Māhātmya* (*Madhurā* Shrine) [ASB]—belong to this *Purāṇic Ag. Saṁ.* [MO]. It is a different version of the printed *Śaṅkara-Saṁhitā* of *Skānda*. Hālāsya-māhātmya from the Skanda P. ; See—Agastyasaṁ. (IO²) 3622, 6924-25). *Ratna-parīkṣā* or *Maṇi-parīkṣā* [AI] is another work ascribed to him.

Of the *Tāntrik* Texts, ascribed to Agastya, *Śakti-Sūtra* is the most important—it is the *Tantrik* counterpart of the *Brahma-Sūtras*. [V. Raghavan : *Manuscript Notes*. *ALB*(The) A(dyar) L(ibrary) B(ulletin) Vol. I, pp. 92-96 and 129-30].

The Tantrik texts in Mss. are :

Śakti-Sūtra [AD]
(same as)—Agastya-Sūtra [MO]
—Śākta-Sūtra [MU]

Agastya-Saṁhitā—
text quoted by the *Tantra-sāra*, *Śāktānanda-Taraṅgiṇī* etc. [MO]

Śrī-Vidyā Dīpikā [AD]
= *Pañcadaśī mantra-bhāṣyam* and by other titles
[MO, MU, etc.]. [Edited by R. A. Śāstrin, at the end of his ed. of *Lalitā-Triśatī*. Bombay, 1902].

Dhūrjaṭā(ī) Stotra [AD]
Agastyāṣṭaka [MO]

Agastyāṣṭaka or *Śivāṣṭaka* [AD, AI]
Śiva-Saṁhitā, *Lakṣmī-Stotra*, *Agastya-Saṁpāta* } [AI]

Pañcarātra—Ms.
Agastya Saṁhitā, called in the colophons—
Pāñcarātra and *Paramarahasya* [AD]

Agasti-Kalpa [A II] [MO, D. 5190-92, R. 2681 & 5059]
Agastya-Vidyā [AD] [TŚ, 10257-60].
Sarasvatī-Stotra &
Caṇḍī-pāṭha-krama from the *Agastya Saṃvāda* of the *Mārīca-Tantra* [IO²]

One of the earliest of the *Vāstu* (*Śilpa*)-*Śāstras*—*Agastya Sakalādhikāra* (in Ms.) is important and was used by Rámráz and others. *Agastya-prokta Sarvādhikāra*, in Ms. [MU] and *Śilpa-Saṁgraha* by *Agastya*, in Ms. [AD] and *Agastya* Ś. Ś also in Ms. [MO]—are known. But Agastya does not figure among the *Vāstu-Śastropadeśakas*.

AGNI—*Vaidik*, *Tāntrik*, *Paurāṇik*, *Āyurveda Ācārya*. A *Dikpāla* (Regent of the Quarters). The Fire God *Agni* is the chief among the Aryan Terrestrial gods *Pṛthivī-sthānastha-devas* ; just as *Vāyu* or *Indra* and *Sūrya* are chief among the Gods of the Intermediate and the Celestial Regions, respectively *Antarīkṣa* and *Dyu-sthānastha-devas*. *Agni* is a most important (Indo-Iranian) *Āryan God*.

Agni is the carrier of offerings to the Gods (*Havya-vaha*). He is the purifier, *Pāvaka* and the Pure. *Agni* was identified with *Rudra* ; and *Svāhā* coalesced with *Umā* ; and they both produced *Skanda*.

The Fire priests— *Bhṛgu Āṅgirasas*, both of mythic origin and *Mānasa-putras* of *Brahman*, are connected with the *Atharva-veda*.

The auspicious *Atharva Veda* derived from *Bhṛgu* in contrasted to the *Āngirasa* V.—connected with Witch-Craft, *abhicāra* and derived from *Āṅgirasa*. *Bhṛgu* was considered, as *Varuṇa's* offspring and *Āṅgirasa* as *Agni's*.

The *Atharva-Veda* is especially related with *Āyurveda*, *Tantras* and the various Technical Arts

ANGIRAS—Āthar-Vaidik. Tāntrik, Paurāṇik.

Ṛṣi. *Dh-Ś-Pr*. (Law-giver) and *Jy*. Ā. (a writer on Astronomy). He is a *Prajāpati*, a Mental son of *Brahman* and the Regent of the planet Jupiter. In the *Ṛgveda*, the *Aṅgirasas* are demi-gods, semi-mythical beings—mediators between gods and men.

ĀNGIRASAS (Descendants)— (See under *Aṅgiras*).

ATRI—*Vaidik*, *Tāntrik*, *Paurāṇik*, (Historical) *Ācārya*. *Ṛṣi Āyurvedik*.

He is one of the *Vāstu-Śāstropadeśakas*. One of the *Saptarṣis*, the (*Mānasa-putras*) Mind-born sons of Brahman and a *Dharma-śāstra-Pravartaka*. He is one of the ten *Prajāpatis* or Lords of Creation , one of the Law-givers and a Master of Architecture and Sculpture. To the pupils of *Atri* and to the School of the *Ātreyas*, the sons of *Atri* of whom three are known—*Punarvasu*, *Kṛṣṇa* and *Bhikṣu*, are due many *Āyurvedik* texts.

Of the six disciples of *Atri*—Agniveśa, Hārita and Bhela's works are preserved. The *Agniveśa-Tantra* as redacted by Dṛḍhavala and Caraka, is the *Caraka Saṁ.* The *Bhela-Saṁ* and the *Hārita Saṁ*—are published.

One of the spiritual sons (Mānasa-putras) of Brahman, the Sage *Atri* was so-called because he was above the three kinds of pain—according to Sāyaṇa, or because he was—in possession of control over every kind of pain—according to *Yāska*. *Anasūyā*, his wife was the highest type of female chastity. She bore him three famous sons—*Soma*, *Durva-sas* and *Yogin Dattātreya*.

According to authorities, *Atri* was a really historical character. Fortunately, we have *Atri's*—Dh.-S. Law-books. Works on Architecture and Sculpture—belonging to his School, without doubt, are preserved and published. [Cf. *Atri-Saṁhitā*. *JVOI*, Vol. I., 1940 and *SVOS*. Tirupati ; *Samūrtārcan-ādhikaraṇa Atri-Saṁhitā*, Tirupati, 1943. ; *Pratimā-māna-Lakṣaṇam*/ *Ātreya-tilakam*—(1) Edited by P. N. Bose. *PO(S)S*, No. 18. Lahore, 1929. (2) Edited by Jitendranath Banerjee, in "The Development of Hindu Iconography, Cal. Univ., 1941].

ĀTREYAS : *Ātreya—Vaikhānasa* (Pr.) Śilpa Ś.-K [101] (2579) 3150-(1)] Āy. ĀS. A leading professor of Medicine, at Taxila was *A.* in the time of the Buddha or shortly before [A. F. R.—Hoernle : *Op cit.*] *Bhikṣu Ātreya* was teacher of *Jīvaka*. His special preparation, the *Amṛtaprāśa Ghṛta*, he taught to *Ṛṣi* Agastya. [Girindra Mukhopadhyaya—History of Indian, Med. Vol. III (C. U.) 1929]. An Ātreya-śikṣā is known.

ĀTREYI—Vaidika. *Ātreyī-putra*

ANIRUDDHA, Vāsudeva—Devas *Purānic*, *Pāñcarātrik* (Southern). Both, V,—Śāstrop.—See *Post.*

APARĀJITA—Sage mentioned in Inscriptions (H.) V.-Ś.-Ā/see Jaya *Post.*

INDRA : / *PURANDARA* } V., P./Āy. Ā.—The King of the Gods. A Deva *Dikpāla* (Regent of Quarters).

UŚANAS : *SUKRA* { *Kāvya* : *Kavi* } —Ṛṣi, *Ā*. Vaidik. Later on, *Purohita* of the (*Asuras*) *Daityas* in their contests with the Gods. A son of *Bhṛgu*.

ŚUKRA :—*Ṛṣi*/Paurāṇik/Vāstu-Śāstrop./ *Āy*. *Ā*./ (Southern) /Dh.-S.-Pr/ Artha-Ś-Ā/Nīti-Ś.-K.

Became the planet *Venus*. Became the *Guru* of both *Asuras* and *Devas*, By his *Mṛta-Sañjivanī-Vidyā* revived the *Asuras* and from him—*Kaca*, *Bṛhaspati's* son, learnt the *Vidyā*.

KĀSYAPA— (Descendant of *Kaśyapa*)—a common patronymic *Gotra* Ā., Ṛṣi/Prajāpati/V. P./Āy. Ā. The son of *Mārici*, *Kaśyapa* was the common father of Nāgas, Garuḍa and Aruṇa by *Kadrū* and *Vinatā* respectively. *Kaśyapa* is the name of *Kaṇāda* and applied to *Ṛṣyaśṛṅga*, The *Vāstu* (śilpa) Work ascribed to him is preserved and published—*Kāsyapa-Śilpaṃ* (ASS. No. 95) called also the *Aṁśumad-Bheda*. *Kāsyapa-Saṁhitā* or *Vṛddhajīvakīya-Tantra* seems to be an abridgement of the *Āyurvedic Work* of *Kāśyapa*—made by *Vṛddhajīvaka* and revised by *Vātsya* (NSS, No. 1). Some authority thinks that *Kaśyapa* and *Kāśyapa* are the same *Ṛṣi* ; but the sages are separately mentioned also.

KUVERA (See *post* under *PULASTYA*).

KUMĀRA—*Tāntrik*, *Paurāṇik*/ A Deva/*Vāstuśāstropadeśaka*/Āy. Ā. Perhaps, Master of *Cora-Śāstra*—Burglary [Negelein and Bolling : *Atharvaveda Pariśiṣṭas*. Leipzig, 1910],

KAUŚIKA— *Ṛṣi*/V., P. } Āy. Ā/Vaiyākaraṇa/Dh.-Ś.-K.
VIŚVĀMITRA } T./Dh.Ś.K./Dhanur-veda Ā.

Kauśika is one of the *Ācāryas* of *Śilpa*, mentioned. Perhaps, he is identical with *Viśvāmitra*, the son of *Kauśika*, a King. One *Kauśika* is the Grand-father of *Viśvāmitra* in the *Purāṇas*. The *Viśvāmitras*, also designated *Kauśikas*, is a family name. Connected with the story of *Bharatas* and *Sudāsa*, most important feature of *Viśvāmitra's* life, was his hostility to *Vaśiṣṭha*. *Kauśika* is one of the *Ātharvan Ṛṣis*. *Kauśika* is mentioned as a *Vaiyākaraṇa* [A I], The *Kauśika-Sūtra* is an important work on *Ātharvan* Ritual. [IO2, 4701].—Ed. By M. Bloomfield, JAOS, XIV. New Haven, Conn , 1890. Transl. in part by W. Caland, Amsterdam, 1900. See, also, Bloomfield : *Atharva-veda*. *EIAR*, pp. 16, 17, 57.

Some *Tāntrika-Kalpa* and *Āgama Saṁhitā* works are ascribed to *Viśvā-mitra* [Mss. in—A. I., A. II., AD, ADI, MO, T, TŚ.]

Viśvā-mitra is quoted as a Medical Authority in *Bhāva-Prakāśa*. He is regarded, also, as an authentic *Dhanurveda-Ācārya*, who wrote a work (on the science in four Sections, according to Śrī Madhusūdana Sarasvati) perhaps lost.—*Śiva-Mahimnastava-Ṭīkā* by M. Nirṇayasāgara. Pr , Bomb.

Viśvāmitra of course, communicated to *Rāma* and *Lakṣmaṇa*, some potent weapons with *Mantras* and *Prayogas* (in the *Rāmāyaṇa*), Both, *Kauśika* and *Viśvāmitra* are separately enumerated as *Dharma-Śāstra-Kāras*.

GANAPATI—

Tāntrik, Paurāṇik / Saṅgita (Mṛdaṅga) -Śāstrācārya ; A Deva. He is the more favourite of the two sons of *Śiva* and *Pārvatī*. He seems to have been also an authentic *Nāṭya (Bhārata)* & *Śilpa-Śāstra-kāra*, known from quotations by later writers.

GARGA—

(Descendants)—

GĀRGĪ. GĀRGYA. GĀRGĀYANA. VṚDDHA-G, & GĀRGYA. *Garga* is a later *Vaidik Ṛṣi / Paurāṇik / Tāntrika-Ācārya / Vāstu-Śāstropadeśaka* / An *Ācarya* of *Jyotiṣa* and *Pāñcarātra.*

These *Ṛṣis* figure in the *Vaṁśas* (Lists of Teachers) of the *Upaniṣads.* Through the grace of *Śiva, Garga* was endowed with the the Knowledge of time with its 64 branches and the lifetime of *Garga* and his sons, extended to ten millions of years. One *Garga* is mentioned by *Pāṇini*, as a Grammarian. Another *Garga* is one of the oldest Astronomers, another a *Tāntrik-Ācārya.* There seems to have been many *Gargas*, alleged Authorities on Dh., Jy. & other various branches of knowledge. One *Garga* learnt *Āyurveda* from *Ātreya. Gārgeya* is a Ś. Ś.-Ā [IOi (2579) 3150-1]. A *Gārgī-Saṁhitā* was known long ago [Haridas Mitra ; *Devatā-Mūrti-Prakaraṇam*—Introduction, p. 14] A *Gārgya-Saṁhitā* also exists both preserved in modern copies. [D]. A *Gārgya, Vaiyākaraṇa* & G. Jy. Ā., are also known.

Maharṣi Gārgāyaṇa's Praṇava-vāda with Praṇava-vādārthadīpikā by Svāmi-Yogānanda is edited and published by Pdt. K. T. Sreenivasachariar Vol, I, Madras, 1915 ; English Transl. by Babu Bhagavan Das M. A. Vol, I-III, 1910 ff.

GOTAMA

GAUTAMA—Ā., Ṛ. / V. P., T., / Dh.-Ś.-Pr. (married Ahalyā).
Descendants :—Gautama. *Gotamī, G. Putra, Gautamī.*

Gautamī—G. Putra (Historical). *Gotama* is identical with *Dīrghatamas.* The *Gotamas* were closely associated with the *Aṅgirasas.* Several *Gautamas* are mentioned—some, really historical.

The Buddha-Śākyamuni—was called *Gautama* (*Gotama*) and every *Śākya* was a *Gotama.* Some of the *Andhras,*—Sāta-vāhanas had the title of *Gautami-Putra.*

Bimba-māna, a treatise extracted from *Gotamīya* Ś. Ś. ascribed to *Sāriputra*, is known [Ms. in British Mus.—D.].

One *Ugratārā-Stotra*, ascribed to *Gautama Ṛṣi* is preserved [IO2(7819-11]. The *Gotamīya* or *Gautamīya Tantra* is very well-known and preserved in many Mss. [AI, A. II, IO2].

(Ed) E. F. Rapson. *The Cambridge History of India-Vol. I, Ancient India* ; Camb. U. Pr. 1922 ; V. S. Smith : *The Earlg History of India* (4th Ed. Revised by S. M. Edwardes), 1924 ; *Early History of the Andhra Country*—By K. Gopalachari. (M. U.) H. S. 16 Madras, 1941.

CANDRA—

Ā. / Vaidik, Paurāṇik ; *Tāntrik, Pāncarātrik/ Āy. Ācārya Dh-Ś-pr.*

: *SOMA*—Deva—The Vedic *Creeper* became laterly a synonym of the Moon. Both the Indian *Soma* and the Avestan *Haoma* played great rôle in the rituals. The heavenly Moon-god is inseparably connected with *Tāntric* Cosmogony.

JAYA & VIJAYA— Paurānik Ācāryas.

Jaya, Vijaya, Siddhārtha, Aparājita are the four *Mānasa-Putras* of Brahman. [*Samarāṅgana-Sūtradhāra*. Two Volumes GOS, Vol. XXV & Vol. XXXII. See I, Adh. 2, 2 & 3 ff.] *Jaya* is mentioned in Inscriptions [D. R. Bhandarkar : The *Kīrtistambha* of Rana Kumbha] (JISOA. Vol. I, I, p. 55) (Historical). They are, of course, the great *Vaiṣṇava* devotees and the Personal Attendants of *Viṣṇu*, who were cursed by *Ṛṣis Sanat Kumāra* and others, to be demons.

JĀKṢUKI—

Ā / Known as an Interlocutor with *Vṛddha Garga* in *Vāstu-Śāstra* from Nepal (N. Vol. II. pp. 88-89, No. III. 297A.)

TVAṢṬṚ—

V., P. / mentioned as *Ācārya* of *Śilpa*. The celestial Master-Craftsman. He is one of the *Ādityas*. Perhaps,—*Viśva-Karman* or *Prajāpati* or *Sūrya* or *Viṣṇu* or *Śiva* ; as they each, had also this appellation.

DHRUVA & PRAHLĀDA—

Paurāṇik / Pañcarātrik. Non-Aryans or Aryans—*Dānava* King of great prowess, learning and character, they are mentioned as *Ācāryas*. They were, both, great *Vaiṣṇava Bhaktas*. *Dhruva* became the Type

of Constancy, and Apotheosised—turned into the Pole-Star. Probably the connection of *Dhruva*, with Marriage Ritual is *Post-Vedic.*

NAGNAJIT—

Paurāṇik. (Historical) *Vāstu* (*Śilpa*)-*Śāstrakāra.*

SVARJIT NĀGNAJIT—

A Vaidik, Gāndhāra Prince. Nāgnajitī was another name of Satyabhāmā, —the daughter of King Nagnajit whom Kṛṣṇa married. In the Mahābhārata, Nagnajit was the Śiṣya of Prahlāda and incarnation of an *Asura*. He was vanquished by Karṇa in his Digvijaya. Nagnajit is probably identical with Naggadi known from Jaina Sources. His work on painting Citralakṣaṇaṃ is preserved in Tibetan Translation (Ed, by Dr. Berthold Laufer). He is mentioned by later writers on *Śilpa* and *Jyotiṣa*.

NANDĪŚA

: *Nandikeśvara* : *Nandin—*
He is the great Śaiva Gaṇa : Initiator of Kāma-Śāstra and Abhinaya-Śāstra-Pravaktā (*Nāṭya Ś. K*) *Paurāṇik, Tāntrik*—One of the Vāstu-Śāstrop. Has strong Southern (Indian) connexions. Nandikeśvara's Abhinaya-darpaṇam is published. [Ed. by Dr. Manomohan Ghosh. CSS, No. 5.]

NALA—Paurāṇik / Ś. Ā. / T. Ā. / Nīti-Śāstra-Ā.

A Great and noble King, he was an authority on Cookery, Pāka-Śāstra. The work is published [Ed. Chowkhamba, S. S.] Nala-Tantra [JOi] [Nala-Pāka-Śāstram, Ms.—on 'Cookery], T. p. 73a and *N.-p.* Darpaṇa, [A III],

NĀRADA—

Vaidik, Pāurāṇik, Pāñcarātrik. Vaiṣṇava-Bhakta, Devarṣi, (Ācārya) Master of (Śilpa Vāstu and Saṁgīta-Śāstras. Dharma-Śāstra-Pravartaka. Ācārya of Āyurveda and Jyotiṣa. To him are due, N. Mahā-Lakṣmī-Vilāsa-Rasa and other Recipes.

: *PIŚUNA—*

Nīti-Ś-Ā. Nāradīya P. is comected with him [Ms.] of the Vāstu-Vidhānaṁ by Nārada and Nārada Ś. Ś. (AD, ADI)

VIṢNU-NĀRĀYANA—

God—Vaidik, Pāurāṇik, Āyurvedik, Tāntrik (a) Mention is, of Viṣṇu an Ācārya of Citra (in Citra-Lakṣaṇam).

VĀSUDEVA—

Aniruddha—Both Gods. Paurāṇik ; Pāñcarātrik. Vāstu-Śāstropadeśaka. (a) There is a Sage Nārāyaṇa also an Ācārya of Citra. (in the Viṣṇu-Dharmottaram). Both Nara and Nārāyaṇa were Ṛṣis—separated from Viṣṇu's body. The sage Nārāyaṇa first portrayed on Earth, Urvī, a Celestial Nymph, and bestowed her with life whence her name was Urvaśī. She was the paragon of Heavenly Beauties.

PARĀŚARA—

V., P., Pr. /R. / Dharma-Ś -Pr./ Vāstu-Ś. A./ Artha-Ś.-Ā/ Āy. & Jy. Ā./ Kṛṣi-Ś-K. A son of Vaśiṣṭha, in the Nirukta ; but a son of Śaktri and grandson of Vaśiṣṭha, in the Epics. —A great sage. Begot Vyāsa, Pārāśarya on Satyavatī.

(Pupils) :

Pārāśaraḥ—

There are however two Parāśarasaṁhitās (I, II) of the Pāñcarātras. A Kṛṣi-Śāstra is ascribed to him. Mentioned as an ancient writer on Medicine, by Vāgbhaṭa. Quoted by Varāhamihira as an Astronomer, as also by Bhaṭṭotpala (A I, A II.)

Ms. of Vimāna-Vidyā Pārāśarya Kalpa is known [T, TŚ]

PITĀMAHA— (See *post*).

PULASTI

Pulastya : Yājur-Vaidik, R. Ā. Āy. Ā.

Paulastya, Kubera, Rāvaṇa, Vibhīṣaṇa } Ṛṣi. Pauraṇik. Dh. Ś. Pr. Jy. Ā,

Kubera was a Dikpāla, Regent of Quarters and King of the Yakṣas. Both the latter were grand-sons of Pulastya, one of the Mānasa-putras of Brahman. Not only Rāvaṇa was the great Rākṣasa-King ; but a Master of Āyurv. ; Vibh. was a great Tāntrik Ācārya. We are in possession of some of Rāvaṇa's Works : Arka-Prakāśa,on tinctures and extracts ; Kumāra Tantram preserved in original Sanskrit, and Chinese and Tibetan translations, on Kaumāra-Bhṛtya, Child-welfare. A Pāñcarātra Saṁ. is named after Paulastya.

BṚHAD-RATHA—Paurāṇik.

Br. Navavāstva— Perhaps a son of Uśanas. }

Vaidik. Vāstu-Ś.-Ā.A Magadhan King, one Aṅga-King and others have this name. But the son of Śukra, is probably the person.

PRAJĀPATI—

: *BRAHMAN—*

: *PITĀMAHA—*

God. Paurāṇik- Dh.-Ś. Pr. Jy. *Ā*.

The Creator—the first member of the Indian Triad. The Propounder of the Trivarga—Kāma, Artha, Dharmaśāstras, Āyurveda and other Arts and Sciences.

He never seems to have received much independent Worship and his Shrines are few—the most noted being situated at Puṣkara in Rajputana. There is a small one at Bhuvaneśvara, where the image is very fine.

BṚHASPATI

: Brahmaṇaspati—

Ā./Ṛṣi / V., Pr / Vāstu-Śāstrop. / Dharma- Ś.-pr. Artha-Ś-K./ Āyurveda-Ā. / Jy. Ā.

The Purohita of the Gods ; the Planet Jupiter. Some scholars identify Br. with Agni or consider him as an abstraction of Indra. Son Sañjīvanī of Aṅgiras and father of Kaca and Bharadvāja. How Kaca learnt the Mantra from Uśanas, through the help of his daughter Devayāni is well-known. The Devas had Bṛhaspati Āṅgirasa as their Purohita and the Daityas or Asuras—Uśanas Kāvya (Śukrācārya). But Br. could not revive the fallen gods, as Uś. could, his demons. So, Kaca was sent to learn the Sañjīvanī-Vidyā. Kaca is also mentioned as the author of one Āy. Formula.

Bṛhaspati seems to be a *Lokāyata* (Heretic) teacher. Some minor Astronomical *Jyotiṣa* tracts are ascribed to *Bṛ*. Some medical formulae are ascribed to *Bṛ*. , though no texts are known. In the *AV*. , there are some references to *Bṛ*. , for protecting from Curses and for bestowing health—amulets etc. A treatise on Elephants (of Veterinary Science) is ascribed to *Bṛ*. (*Bṛhaspati-Mata*-IO[2] , No. 6257—3289), The *Bṛhaspati-Smṛti* is published in the GOS, Baroda, most recently.

BHARAD=VĀJA—/Ṛ., Ā. / V., P., Pr.[1] */ Āy. Ā. / Dh.* -Ś.- *Pr.*

1 A *Pāñcarātric Saṁhitā* ascribed to *Bhāradvāja* is known.—Vide F. O. Schrader : Op. Cit. Adyar, 1916.

Son of *Bṛhaspati* and father of *Droṇācārya*.

(Pupils) (Descendants) { One *Bh.* is author of *Aṁśu-Bodhinī-Śāstra*,2 ; another *Bhāradvāja*— *Sikṣā Ā*.[3] ; another *V. Ś. Ā*.[4].

Bhārad-vājas—

(Pupils) (Descendants)

(1) *Bhārad-vājāyana*

(2) *Bhārad-vājīputra*

Bhārad-vāja Kumāraśirā is known as *Āy. Ā.*

Bhārad = vāja *Garga, Jyotiṣācārya.*

Bhārad = vāja *Droṇācārya*, the Preceptor of the *Pāṇḍavas* ; *Dhanurveda Ā.*

Bhārad = vāja *Kaṇika* was *Dhṛtarāṣṭra's* Minister,—identical, perhaps, with *Kaṇiṅka*, an old *Artha-Ś-Ā*. mentioned by *Kauṭilya*[5].
[*Adhikaraṇa, V. Adhyāya* 5, *Sūtra* 54].

A purely scientific work dealing with the properties of Solar Rays. (Introd. , p. VIII ;) also see Haridas Mitra : DMP Intr. , pp. 16, 17.

Not only, the names *Kaṇika Kaṇiṅka* are old ; but also, *Kuṇi-Vaiyākaraṇa*, who write *Vivaraṇa* on *Pāṇini* (—IO[1], i, 160b) and *Koṇika* ; *Kuṇika* (*Ardha-Māgadhī Koṇiya* : *Kuṇiya*) name of King *Ajātaśatru*, Contemporary of both *Mahāvira* and *Buddha*. (The Cam. H. I, Vol. I, pp. 156, 183, 311).

BHĀSKARA }
: *Sūrya* } — *V., P., T./Āy. Ā/DEVA.*

The great Solar Deity is purely Aryan—Indo Iranian. He is mentioned by later writers on *Śilpa* (e. g. *Varāha-mihira*) as an *Ācārya*. [*Bṛhat Saṁhitā* Adh. 58, 62]

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2 *Aṁśu Bodhinī-Śāstra* by *Maharṣi Bharadvāja*. Chapter I. with Bodhānanda's Commentary. Bangalore City, 1931.

3 *Bharad-vāja-Śikṣā*—Ed. by V. R. Ramachandra Dikshitar. Bhandarkar Res. Inst. Poona.

4 Mentioned in *Todarānanda*, an Encyclopaedia by Toḍara-malla [A I., AII., A III.] //, ASB, -- Bikaret].

5 *Kauṭilyaṁ Arthaśāstraṁ* TSS LXXIX, LXXX. & LXXXII, 1921, '24 & '25 ; J. Jolly & R. Schmidt : *Kauṭilyam Artha-Śāstram* PSS, No. 4—Vols. I & II, 1923 & '24. See Vol. II, pp. 5, 6 ; J. J. Meyer : Das Altindische Buch vom Welt—und Staats—leben Das *Arthaśāstra* des *Kauṭalya*. Leipzig, 1926.

BHĪMASENA
: *Māruti* } P. (*H*) / the *Pāṇḍava* Hero.

He is mentioned as a Master of *Citra-karma-Śāstra* and of *Pāka-śāstra*. Some of his special preparations of Culinary Art e. g. *Rasālā* are known and mentioned.

Haridas Mitra : DmP Intr., p. 16. *Pāka-Śāstra* (Ms.) on Cookerg by *Bhīmasena* [A II], not traceable [MO] *Sāradāti lakam* TT, Vol. XVI & XVII. Cal, 1933, with *Padārthādarśa* Ed. with English Intr. by Aṭalānanda Sarasvatī.

BHṚGU—

Vaidik, *P.*. *Pr.* / (Historical) / *Ṛṣi.* / *Dh.-Ś.-Pr.* / *V.* -*Śāstrop.* / *Ācārya* of *Jyotiṣa* & *Āy.* / Inventor of *Dhanur-Veda.*

Bhārgavas (Descendants)—They were most powerful *Ṛṣis.*

CYAVANA—*Āy. Ā.*—The famous *Cyavana-Prāśa*, Ayurvedic preparation is due to him / *Dh.-Ś.-k.* / *V.-Ś.-Ā.*[a]

JAMAD=AGNI—and his son *PARAŚURĀMA*— *V.*, *P.* / were both Master of Archery, *Dhanur-Vedācārya.* The first was a *Dh.-Ś.-K.* and the latter was an *avatāra* of *Viṣṇu* and associated with the South-Kerala, Malabar ; and a *Tāntrika Ā.* who wrote a work on *Śrī-Vidyā* Worship[b]. So also *Ṛṣi-s Ṛcika* and *Śukra* —were *Dh.-V.-Ās.*

The identities of the *Bhṛgus* and the Phrygians, of *Pulaha* and the Pelasgians (the sea-people), of *Kratu* and Crete, are regarded as probable, by scholars on linguistic and mythologic grounds.[1] Others identify the *Bhṛgus* as Fire-priests with the Greek *Phleguai* : Sanskrit—*Bhrāj* "to shine."[2]

The Phrygians are the oldest people in the world ; and the Cradle of the *Bhṛgus*, the Hittites, the Phoenicious etc., was *Elam*—the Ancient *Kuśa-Dvīpa* (Modern *Kuzistan*) wherefrom they migrated, many hundred years before Christ.

The *Bhṛgus* were originators of the Fire-Cult and from the latter arose the worship of the *Liṅga* & the *Yoni*— representing the *Puruṣa* & *Prakṛti.*

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a Mentioned in the Toḍarānanda.

b *Paraśu Rāma-Kalpa-Sūtra* with Rāmeśvara's *Vṛtti* *GOS*, No. 22 ;

1 *Ancient Bhṛgus* By A. Padmanabhayya, JOR. Vol. V. Parts I and II. Madras, 1931, especially Ch. VII.

A. Banerji-Śāstrī : *Asura-India* Patna, 1926, pp. 17. ff.

2 A. A. Macdonell : Vedic Mythology, p. 140.

Paraśu Rāma, the last *Bhārgava*, reclaimed *Kerala (Cera)* country from the sea and made it a gift to *Kāśyapa*. He is said to have brought *Brāhmaṇas* into Malabar. He is quoted as an authority, by *Pālakāpya*, on the *Hasti(y)-Āyur-Veda*.

The *Bhṛgus* were closely associated with the *Aṅgirasas* in the *Ātharv.* Fire-Cult. A mental son of *Brahman*, was *Bhṛgu*. Another *Bhṛgu—Varuṇa's* son, *Vāruṇi* studiedly enquired after the exact nature of Brahma, and after many failures and repeated endeavours, ultimately came to the Realisation of the *Bhārgavī Vāruṇi-Vidyā*—that the essential character of Brahma, was *Ānanda*.[1]

MATANGA— / *Ṛ*., Ā / *P*., *T*. / *Saṅgīta*—*Ś*. -*K*.

Mentioned with *Bhṛgu*, *Kāśyapa*, (*Agastya*) *Kumbhajāta*—as *Śilpāgamāmbunidhi-pāragatāḥ*. [*Śilparatnam* TSS, No. 75, Part-I. *Adh.* 1, 5). The great *Mataṅga-Pārameśvara-Tantra* was revealed to *M*. by *Śiva* [A I, A II, A IO1, N. T. III].

For detailed information regarding this voluminous work, see Mm. Haraprasāda's *N*1, Preface p. LXVIII, and p.219. [An Ed. of *Mataṅga-vṛtti* : a commentary (on the *M*. *P*. *Tantra*) due to Rāmakaṇṭha Bhaṭṭa, is under preparation—GOS—by Jogendranātha Bāgchi].

To him, is ascribed the *Saṅgīta* Text, *Bṛhad-deśī*, also, [*Bṛhad-deśī TSS*, No. 94]. (Either *Bharata* or) *M*. was the father of *Dattila* and *Kohala*, Both *Saṅgīta-Ś*.-*K-s*., of note and antiquity. He was the creator of the special kind of *Prabandha*, called *Harivilāsa* and of a kind of Dance, *Jhakkinī*,

Descendants—

MĀTANGA—

MĀTANGĪ-DEVĪ— *I*. / One of the *Daśa-Mahāvidyās* (*Śākta*), was the adopted daughter of the *Muni* *M*., and at her request, the *Muni* created the special new kind of Dance *Jhakkinī*, for her Dance-Contest with *Śiva*, her Lord.

Mātaṅga —*R*., Ā. / He was a *Tāntrika* Sage, the founder of a *Mahāliṅga* for the *Mantrasiddhi* of *Bhavānī*. The *Liṅga Mātaṅgeśa* was hidden, but was even now, it is believed, visible to Sādhakas. According to tradition, the exact spot where, *Sarvānandanātha* attained *Siddhi*, at the bottom of a Fig-tree, marked the site of the hidden

1 *Taittirīya Upaniṣad*. *Adhyaya III*. *Bhṛgu-Vallī*.
Ditto. *Nityotsava-paddhati* of Umānanadanātha *GOS*, No. 23—Ed. by A. Mahadeva Śāstry. 1923, Baroda.

Linga ; and it is a celebrated *Śākta* Shrine at *Mehara*, Dt. Tippera. An unknown place *Mātanga* associated with *Caṭṭala*, (as one of the prohibited areas for *Tāntrik* initiation according to a biassed opinion) is conjectured to be this place of *Sarvānanda's Siddhi*.

The Mātangas :— The *Mātangas* were *Caṇḍālas* and are known in Buddhist Literature ; and the *Caṇḍālas* were also connected with *Sākta-Sādhana* X.

For further details about *Matanga*, as *Sangīta-Ś.-K.* see Mm. Krishmāchāriar M. A., Ph. D. : *History of Sanskrit Literature* § 959 & § 960 pp. 823-24 ; and References to *Sangītasudhākābhinaya-lakṣaṇa*. Mss. Nos. 11528-37.

Burnell's T and *Śrīmuṣṇamāhātmya* (i. e., of *Mayavaram*) *Ibid* pp. 188a 190a, 193b, 195b.

For *Matanga*— (*Mātanga*), as *Tāntrik Sādhakas* see A. Avalon ; *Shakti* and *Shākta*, (3rd Ed. p. 235 ;) *Sarvānandanātha's* Life, *Sarvānanda-Taranginī* ascribed to *Śivanātha*, son of *S.*

Sarvollāsa Tantram Srīmat-Sarvāndanātha-viracitam (Foreword Mm. Gopinatha Kaviraja ; Prefatory Note Editor ; Introduction Prof, Dinesh Chandra Bhattācbārya) Edited by Sri Rasamohan Chakravartin. Comilla, 1941. See Prefatory Note, pp. 3, 4, 23.

Compare the *Śārdūla-karṇa Avadāna* (Sanskrit Buddhist, Nepalese) which was the basis of Sri Rabindranath's *Gīti-Nāṭya*, *Caṇḍālikā*.

Both Ucchiṣṭa-Mātangī (a) and *Ucchiṣṭa Caṇḍālī* (b) are known in *Śākta-Tantras*. (a) A I. P. 62/ (b) See *Tantrasāra* of *Kṛṣṇanānda Āgama-vāgīśa*, a well known and much published Compendium, with many Editions—*Śrī-Venkaṭeśvar*, *Vangavāsī Vasumatī* Presses and so sorth.

MATSYA—

Deva. *Paurāṇic*, Incarnation of *Viṣṇu*. Enumerated the list of *Vāstu-Śāstrop*.

MANU—

V., *P / N. Ś. Ā./ Dh. Ś. Pr.* Mentioned as *Ācārya* of *Śilpa-Ś.*

There were fourteen *Manus*—*Manu Vivasvān* of *Vaivasvata* son of *Vivasvant'* (the God) ; *Sāvarṇi* ; *Sāṁvaraṇi* are *Vaidik*—the first mythical , the other two regarded, Historical. *Manus* were successive progenitors or sovereigns of Earth. To the First *Manu*, called *Svayaṁbhūva Manu*, who produced the ten *Prajāpatis* or *Maharṣis* is due the *Manu Smṛti*. The Seventh *Manu*, called *Vaivasvata Manu* was saved from flood by *Viṣṇu*, as Fish.

MĀNḌU—

Descendants :

Māṇḍavyā— *Ṛṣ. Ās. / V., P. / Āy. Ā./VŚ. Ā.**

Vātsī— *Māṇḍavī-putra.*

Māṇḍavī— (Female) One Māṇḍavī was *Bharata's* wife. *Māṇḍavya-pura* was an old City in the South, on the *Godāvarī.*

[*Mentioned in the *Ṭoḍarānanda*, an Encyclopaedia by *Ṭoḍaramalla.*]

MAYA—

A great *DĀNAVA-Asura* (Iranian perhaps) Master Architect— *Dānava-Mahākavī, Dānava-Viśvakarmā* (*Dānava*, Rival of God). *Vāstu-Śāstro-padeśaka. Ācārya* of *Jyotiṣa, Paurāṇic,* Historical.

He built the *Tripura*—the fort-cities for the Demons. He was also said to have been preserved from the conflagration of the *Khāṇḍava Forest* and built a splendid Assembly-Hall for the *Pāṇḍavas.*

There must have been many *Mayas. Rāvaṇa's* Spouse, *Mandodarī* was *M's* daughter. *M.* was without old age, *ajara* ; worshipped by *Daityas* and *Dānavas,*

Maya might be the same as *Maga.* The *Magiians*—the followers of *Mazda*, the Iranians became inimical to the Indians— *Asura* and *Deva* are contrasted to *Ahura* (*Asura*) and *Daeva* (*Deva*).

Weber, however identifies *M.* with Ptolemaios] without much ground—*R. Mitra* : *Indo-Aryans* Vol. I. pp. 37-38]. Some try to connect Maya with the Red-Indians, *Mayas* equally, with much zest—[D.]

MĀRKAṆḌEYA— *Ṛ* / *Paurāṇik*/ *Āyurveda Ācārya* ; A *Vāstu Śāstra* is ascribed to him (*VBH* ; *MS.*) the reputed author of the *M. Purāṇa* lived for seven *Kalpas*, through *Śiva's* grace. Enunciated to *Vajra,* the *Citra-Sūtra* (*Śrī-Viṣṇu Dharmottaram* III.)

MĀRUTI—

See ante under *Bhīmasena.* Though both *Bhīmasena* and *Hanumān* were sons of the Wind-god, *Bhīmasena* is regarded as a master of *Citra-Karma-Śāstra* and *Pāka-Śāstra. Māruti* is a Master of *Śilpa-Śāstra.*[1] *Hanumat*, the *Bhakta* of *Śrī-Rāma Dāśarathi*, was a *Saṅgīta-Śāstra-Kāra.* His *Paiśāci-Bhāṣya* on the *Gītā* is preserved.[2]

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1 Haridas Mitra : *Dmp.*, Intr. p. 16.

2 In *Śrīmad-Bhāgavad-Gītā*—Ed., by Dāmodara Mukhopādhāya with many commentaries in Bengali Script.

Ditto. *ASS* No. 44 *Śrīmad Hanumad-viracita Paiśāca Bhāṣya sameta.*

He became *Tāntrik Vāma* Deity, connected with *Abhicāra* and Śānti-Karma and Gāruḍī-Vidyā.

YAMA—

V., P./ Dharma-Ś. Pr./ Vāstu-Ś. Ā. Āy. Ā, A *Dikpāla* Regent of Quarters. Son of *Vivasvat* the *Ṛgvedic Yama* is no punisher of the wicked. In his abode, virtuous enjoy bliss after death. Father of *Yudhiṣṭhira, Yama* is identified with *Dharma.* Corresponds to Iranian *Yima.* (A. A. Macdonell : Vedic Mythology, p. 8)

VARUNA Pracetas—

Deva / Vaidik, P. / Āy. A. / Dh. Ś. Pr. Mentioned as an *Ācārya* of *Citra.** A *Dikpāla* or Regent of Quarters. The God *Varuṇa* is Indo-Iranian or Indo-European and even regarded as an *Asura. Mitra* and *Varuṇa* are always associated together as Gods of Heat and Water, respectively—by way of contrast according to Oldenberg ; the one being associated with the Day-God, Sun and the other with the Night-God, Moon. *Sāyaṇa* takes Mitra to be the God of the day and Varuṇa as the setting Sun or the night. The Vedic *Mitra* is identified with the (*Mithra* Windischmann) and the *Asura Varuṅa* with the *Ahura Mazda* (Roth) or *Varena* (Westergaad)of the Iranian Avesta ; and the *Varuṇa* correspond to Gk. Uranos. *Varuṇa* is the guardian of immortality and said to have a hundred thousand medicines. He instructs *Vaśiṣṭha* in mysteries. He is the possessor of divine Wisdom *Maya.* [*H. Mitra-*Dmp.* Intro. p. 10].

Ea or *Oannes* was the earlies known (5000 B. C.) Sumerian deity associated with the art of healing. He was called 'the Lord of the Deep'. As God of the sea, he had healing powers—the sick might derive benefit by sea-baths. His son *Marduk* was the chief Babylonian deity of healing.

Vaṭaka—

Ś-. Ś-. Ā. [Haridas Mitra : DMP., Intr., p. 16.]

VASIṢṬHA—Vaidik, p. (Historical)/*Dh Ś. pr./V. Śāstrop. Ag. A, Maharṣi Prajāpak.*

Vasiṣṭha —"one of the most principal Priestly figure of the *Vaidik* Tradition. The most important feature of his life was his hostility to *Viśvāmitra*',. He is the son of Varuṇa and Urvasi and a brother of *Agastya.* His wife was *Arundhatī.* *Vaśiṣṭha-putra* was the title of some of the *Andhra* Kings. (Historical). Rapson, V. A. Smith, K. Gopalachari.

VASUDEVA & ANIRUDDHA—See Supra. *Devas* (GODS)./V. *Śāstrop/ Pāñcarātrik,* Pauraṇic (Southern).

VIJAYA—See supra under *JAYA*. *Vijyas*'s works are untraceable. Could *Rāja-Vijaya-Śilpa* and *Mukunda-Vijaya-Śilpa* be ascribed to him (Kavindrācārya List. GOS, No. XVII, Baroda, 1921. Works, classified under *Śilpa-Śāstra-prakaraṇa*, 2159. 2162) Compare, *Maṇḍana's* Works, all have the Epithet—*Maṇḍana*,

VIŚĀLĀKṢA—The great-eyed one, is one name *Śiva*. See Post. Vā*stu-Śāstrop*, *Nīti*, (*Artha*)-*Sastra Ā*,

VISVA-KARMAN BHAUVANA (*Viśva-Karmā*)—*Vaidik*. Mythical King/Vā*stu-Śāstrop*. Son of *Bhuvama*, consecrated by *Kāśyapa*). The celestial Architect. (Historical). There seem to have been more than one person of such name. Son of *Prabhāsa*, one of the *Vasus* and the sister of *Bṛhaspati*. He created *Tilottamā*. Built the Palaces of *Yama*, *Varuṇa* ; made the chariot of *Śiva* and his bow, *Vijaya*—and the Ape, *Kapi* on the Dhvaja, standard of *Arjuna*.

He was the father of *Nala*, the Monkey-Chief. He is sometimes identified with Brahman or *Tvaṣṭṛ*, of whom, he is a Manifestation or Emanation. To him was opposed the *Daitya* Architect-Maya.

Viṣṇu—*Vaidik*, *Paur*, *Tant*./*Āy*. *Ā*/*h*.-.*Ś*·*pr*. see Supra.

VṚDDHA GARGA— (see Supra).

VYĀSA,

Pārāśarya—*Vaidik*, *Paur*/ (Historical)/*R*/*Āy Ā*/*Dh S*. *pr*/ (Northern). Kṛṣṇa-Dvaipāyana/son of Parāśara and Satyavatī, an unmarried Śūdra-girl. Compiler of the Mahābhārata, the chronicle of the Bhārata-War. There were many Vyāsas in ancient times, all compilers. Vyāsa incarnated himself, to arrange in different ages, the Vedas. The author of the Brahma-Sūtras ; Vādarāyaṇa, is probably identical with Veda-Vyāsa and the compiler of the Purāṇas and the Vedānta system of Philosophy, (Uttara Mimāṁsā) Vedānta-Sūtras.

ŚUKRA,—

: Uśanas ; See supra.

SAMBHŪ—Corresponds to Rudra, Vaidik.

: Śiva—Paur. The Great God. The first Propounder of Āyurv., Tantra, Saṅgīta-Śāstras, V. Śāstrop.

Śikhidhvaja—See Kumāra, Supra.

Śaunaka—V., P./ Ṛṣi/ Āy. Ā./Vāstu Śāstrop/Dharma-Ś.-pr./Jyotiṣa Ā./ there—A descendant of Bhṛgu/An Atharva-vedic Teacher. There were more than one Ś. s., A Śaunaka appears in

the Sūtras etc., as a great authority on Grammatical, Ritual and other matters. One of Ś's. Work on poison, was perhaps translated by the Arabs, the Śaunaka Tantra.

Vaiśravaṇa—

P. = Kuvera. Mentioned as a Śilpa-Ā. Lord of the Yakṣas, who presided over treasure-hoards. He was a brother of Rāvaṇa, Lord of the Rākṣasas. The words Yakṣa and Rakṣa are linguistically connected and the two races were ethnically connected. K. was a Dikpāla, Regent of Quarters, and had his seat in the Kailāsa, built by Viśvakarman. Appointed by Śiva, guardian over his treasures. Had quarrels with Rāvaṇa who captured K's Puṣpaka Car. , Vaiśravaṇa's temple at Agastya's hermitage was visited by Rāma. *Vaiśravaṇa* occupied an important place in *Mahāyāna* Buddhistic Iconography and Ritual.

Sanat Kumāra— Ath. V., P.,/ R., *Ācārya/ Vāstu-Ś.-Kāra/ Pāñcar. Āy/.* The *Sanatkumāra Saṁhitā* (Chapt. 94) of the Pañc. Āgama deals with the treatment of eye-diseases. It was originally revealed by *Sanat K.* to *Nārada.* Many MSS. of *Sanat Kumāra Vāstu Śāstra* some with *Andhra Ṭīka* are in existence (MO).

SARASVATĪ—(Deity) *DEVĪ/ V., P.* ; *P., T./ Ācārya* of *Śilpa*[1] , *Saṁgīta Āyurv.* The Goddess of Learning. In later times the Deity occupies a most important position, in Post-Vedic Indian myths and Legends, Iconography and Rituals.

Originally in Vedic times a River—of N. W. India, later she was celebrated, both as a River and Goddess—as noted and referred to by *Yāska* and *Sāyaṇa.* She was associated with the *Aśvins,* and the Deities—who assisted procreation. In later literature—she is the *Vāk*—the Goddess of Learning ; Speech and Music—and the spouse of Brahmaṇ.

SIDDHĀRTHA—R. A./ A Mānasa-Putra of Brahman.[2] There are *Śilpa* MSS. of *Siddhārtha-Pṛcchā* (A. I) and *Siddhārtha Saṁhitā* (A. I).

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1. *Sārasvatīyam.* Ś. Ś. MS. in AD.
2. See under *Jayā* Ante.

CLASSIFIED LIST OF TEXTS

ABBREVIATIONS

(for the Catalogues and the Lists, specially used).

1 A I Theodor Aufrecht : *Catalogus Catalogorum*

Part I. Leipzig, 1891

2 A II Ditto : Part II. Leipzig, 1896

3 A III Ditto : Part III. Leipzig, 1903

4 AD Catalogue of Sanskrit MSS. in the Adyar Library (Revised). Edited by the Pandits of the Adyar Library under the direction of Prof. C. Kunhan Raja, M. A., D. Phil. (Oxon), 2 vols. Adyar Library, 1926 & 1928.

5 ADI Alphabetical Index of Sanskrit Manuscripts, in the Adyar Library—by Pandit V. Krishnamacharya under the supervision of Prof. C. Kunhan Raja. The Adyar Library, 1944. *AIS*, No. 45.

6 ASB Catalogue of Printed Books and Manuscripts in Sanskrit belongnig to the Oriental Library of the Asiatic Society of Bengal, Cal. 1904.

7 ASB/DC[1,8,8,] A Descriptive Catalogue of Sanskrit MSS. in the Government collection of the A. S. B.

Voll I Buddhist MSS., 1917

Vol III Smṛti MSS 1925

Vol VIII Tantra MSS ; Revised edition 1939

8 AU (Typed) List of Books written in Telugu and Sanskrit in Andhra University, Guntur, 1945.

9 BH List of Manuscripts collected for the Government MSS. Library (1895-99) Bh. O. R. I, Poona 1925.

10 BLT Burnell's List (1895-99) Vide TŚ.

11 BNC Bibliotheque Nationale, Department des MSS.

1. Catalogue sommairc des MSS. Skts et Pali, 1907.
2. Catalogue sommaire des MSS. Indiens etc. 1912,

12 CB Catalogue of the Buddhist Sanskrit MSS. in the University Library, Cambridge, by Cecil Bendall, M. A. Cambridge University Press, 1883.

13 CIM A Census of Indic Manuscripts in the United States and Canada—by H. I. Poleman ; American Oriental Series vol 12.

14 CM Catalogue of Pali, Sinhalese, and Sanskrit MSS in the Colombo Museum Library, Colombo, 1901.

15 CT Catalogue du Fonds Tibetain de la Bibliotheque Nationale par Cordier.

16 D A Dictionary of Hindu Architecture by Prasanna Kumar Acharya. Oxford University Press, 1927.

17 EHI Elements of Hindu Iconography. By T. A. Gopinatha Rao. 2 vols. (4 pts.). Madras, 1916 & 1918.

18 HSP Catalogue of Sanskrit & Prakrit Manuscripts in the Central Provinces and Berar by Hiralal, Nagpur Govt. Press. 1926

19 HT The Hindu Temple by Stella Kramrisch, 2 vols ; Calcutta University 1946.

20 HZ[1,2,3] Reports on Sanskrit MSS. in Southern India by Hultzsch ; I, 1895 ; II, III 1905.

21 I Indian Architecture according to Mânasāra-śilpaśâstra. By Prasanna Kumar Acharya. Oxford University Press, 1927.

22 IO[1] Catalogue of the Sanskrit Manuscripts in the Library of the India Office. Part V. Sanskrit Literature : XI. Architecture and Technical Science. Edited by Julius Eggeling, Ph. D., London, 1896.

23 IO[2] Catalogue of the Sanskrit and Prakrit Manuscripts in the Library of the India Office. Volume II. 2 parts. Brahmanical and Jaina Manuscripts by Arthur Berriedale Keith. With a Supplement 'Buddhist Manuscripts' by F. W. Thomas. Oxford, 1935.

24 JBH Catalogue of Mss. in the Jain Bhanders at Jesalmere compiled by C. D. Dalal and edited by L. B. Gandhi Baroda, 1923.

25 JSBH A Catalogue of Sanskrit, Prakrit and Hindi works in the Jain Siddhanta Bhavana—Arrah, 1919.

26 K *Kavīndrācārya-Sūci-Pattram*—Kavindrācārya List. Edited with Indroduction by R. Ananta Krishna Sastry. With Foreword by Dr. Ganganath Jha. G. O. S. No. XVII, Baroda, 1921.

27 M *Mānasāra* on Architecture and Sculpture. Sanskrit Text with critical Notes. Edited by Prasanna Kumar Acharya. Oxford University Press, 1933.

28 MM[1] A Descriptive Catalogue of Mss in Mithila—K. P. Jayswal and A. P. Shastri, vol I—Smṛti Mss , Patna, 1927.

29 MO[22] Descriptive Catalogue of Sanskrit Mss. in the Government Oriental MSS. Library—Part II, Suppl., Madras 1942 ; vol XXII Rhetoric and Poetics etc. Madras 1918.

30 MOI [1,2,3] An Alphabetical Index of Sanskrit Manuscripts Library, Madras. Part I (अ-न). Madras, 1938. Part II (प-ह) Madras, 1940. Part III, 1942.

31-39 TC[1] (ABC, MO) A triennial Catalogue of Sanskrit Mss. collected during 1910-11 for Government Oriental Manuscripts Library Madras, vol I, Part I—Sanskrit ABC 1913.

TC[2] —TC[9] are different volumes of the same series—Catalogue of Mss. collected between 1913 and 1937.

40 MS A Classified Catalogue of Sanskrit and Kannada MSS. in the Sarasvati Bhandaram (Palace Sanskrit Library), Collections of 1900-1905. Mysore, 1905.

41 MSA Medieval Sinhalese Art—by A. K. Coomaraswamy, 1908.

42 MU (Handwritten) List of Manuscripts in Government Oriental Library, University of Mysore. Mysore, 1945.

43 MUP A Catalogue of printed sanskrit works in the Govt. Or. Libr., Mysore.

44 N [1, 2] A Catalogue of Palm-leaf and Selected Paper MSS. belonging to the Durbar Library, Nepal. By Mahamahopadhyaya Haraprasad Sastri, to which has been added 'A Historical Introduction' by Professor Cecil Bendall. Vols. I & II. Calcutta, 1905 & 1915.

45 NV Notes of Mss. from (Bir Library) Nepal—taken by K. M. Varman of Kalabhavana—Visva-Bharati, 1949.

46 O Canons of Orissan Architecture—Nirmal Kumar Bose. Calcutta, 1932.

47 P The Positive Background of Hindu Sociology. Book I. Introduction to Hindu Positivism. (2nd Ed.) By Benoy Kumar Sarkar SBH Vol. XXXII. Allahabad, 1937.

48 PBH[1] Descriptive Catalogue of MSS. in the Jain Bhandars at Pattan. Compiled from the Notes of the Late Mr. C. D. Dalal by L. B. Gandhi. In two volumes. Vol. I. Palm-leaf MSS. Baroda. 1937.

49 R Rāmamālā Granthāgāra, Comilla, 1939.

50 RM Indo-Aryans : Contributions towards the Elucidatian of their Ancient and Mediaeval History, by Rajendalal Mitra. 2 vols. Cal. & Lond., 1881.

51 RR Essay on the Architecture of the Hindus. By Ram Raz. With 48 pl. London, MDCCCXXXIV.

52 SBLN Sanskrit Buddhist Literature of Nepal, R. L. Mitra, 1882.

53 SK *Śabdakalpadruma*—By Rājā Rādhākānta Deva Ed. by Varadāprasāda Vasu and Haricharan Vasu, in Nagari Script. Parts I-V-Cal., Saka 1808 ff.

54 T A Classified Index to the Sanskrit MSS. in the Palace of Tanjore. By A. C. Burnell. London, 1880.

55 TC1-6 A Catalogue of Sanskrit MSS. collected by T. Gaṇapati Śāstri Trivandrum, 1912.

56 TDR Toḍarānanda ; M. K. Sharma. J, GRI, III.

57 TP Catalogue of Mahārāja's Palace Library, Trivandrum, See ADI.

58 TŚ Descriptine Catalogue of Sanskrit MSS. in the Tanjore Mahārājā Serfoji's Sarasvati Mahāla Library, Trivandrum, 1934.

59 TST1 Studies in the Tantras, Part I, P. C. Bagchi, C. U. 1939.

60 VBH A Catalogue of Manuscripts in the Viśva-Bhāratī Library, MSS, Dept. Arranged subjectwise and in alphabetical order. By N. Aiyaswami Sastrigal. (Typed). Santiniketan, 1940.

ABBREVIATIONS (In general use)

Annals, Journals, Quarterlies.

ABORI	—	Annals of the Bhandarkar Oriental Research Institute.
ALB	—	Adyar Library Bulletin, Madras.
AVOI	—	Annals of Śrī Veṅkaṭeśa Oriental Institute, Tirupati.
EI	—	Epigraphia Indica.
IA	—	Indian Antiquary.
IHQ	—	Indian Historical Quarterly. Calcutta.
JAU	—	Journal of the Annamalai University, Annamalainagar.
JBORS	—	Journal of the Bihar & Orissa Research Society, Patna.
JDL (CU)	—	Journal of the Department of Letters (Calcutta) University).
JGJHRI	—	Journal of the Ganganath Jha Research Institute, Allahabad.
JIC	—	Journal of Indian Culture, Calcutta.
JISOA	—	Journal of Indian Society of Oriental Art, Calcutta.
JOR	—	Journal of Oriental Research, Madras.
JARS	—	Journal of the Royal Asiatic Society, London.
JRASB	—	Journal of the Royal Asiatic Society of Bengal, Calcutta.
QJMS	—	Quarterly Journal of Mythic Society, Bangalore,
NIA	—	New Indian Antiquary, Poona.
RUPAM	—	Ind. Soc. Orient. Art, Calcutta.

Encyclopaedias, Dictionaries

EB	—	Encyclopaedia Britannica.
EO	—	Encyclopedie de l'Ornement, Berlin & Paris.
ERE	—	Encyclopaedia of Religion of Ethics.
SW	—	Sanskrit : Worterbuch, Bohtlingk & Roth. 7 vols. (1855-75)
VK	—	*Viśvakoṣa*. (In Bengali)
VP	—	*Vācaspatya*.

ABBREVIATIONS (in general use).

Serieses.

ALS	—	Adyar Library Series Madras.
ASS	—	Anandāśrama Sanskrit Series, Poona.
BI	—	Bibliotheca Indica. ASB, Calcutta.
BSS	—	Benares Sanskrit Series, Benares.
BSPS	—	Bombay Sanskrit and Prakrit Series, Poona.
CSS	—	Calcutta Sanskrit Series, Calcutta.
COS	—	Calcutta Oriental Series, Calcutta.
GOS	—	Gaekwad's Oriental Series, Baroda.
HOS	—	Harvard Oriental Series.
HSS	—	Haridas Sanskrit Series, Benares.
IRIP	—	Indian Research Institute Publications, Calcutta.
KM	—	Kāvyamālā. Nirnayasāgara Press, Bombay.
KSS	—	Kashi Sanskrit Series, Benares.
KSTS	—	Kashmir Sanskrit Series of Texts and Studies, Srinagar.
MASI	—	Memoirs of the Archaeological Survey of India, Delhi.
POS	—	Poona Oriental Series, Poona.
PO (S) S	—	Punjab Oriental (Sanskrit) Series, Lahore.
SBE	—	Sacred Books of the East.
SBH	—	Sacred Books of the Hindus, Allahabad.
(PW) SBHT	—	(The Princess of Wales) Saraswati Bhawan Studies, Benares.
SMS	—	Savitā-Rāya Memorial Series. Varendra Research Society, Rajshahi.
TSS	—	Trivandrum Sanskrlt Series, Trivandrum.
TT	—	Tāntrika Texts. Ed. Arthur Avalon, Āgama Anusandhāna Samiti, Calcutta.
VRS	—	Varendra Research Series. Varendra Research Society, Rajshahi.
VIZ. SS	—	Vizianagaram Sanskrit Series, Benares.

अंशुमत्काश्यपीय

AMŚUMAT-KĀŚYAPĪYA

Al archit. Taylor I, 314.

D p. 750. Aṁśumat-Kāśyapīya — on architecture and sculpture.

—EHI — Vol. I. Part II. Appendix C.

AṀŚUMAD-BHEDĀ — PRATIMA-LAKṢAṆA

— Ādityaḥ/- Somaḥ/ Śanaiścaraḥ
— Devyaḥ/- Durgā/Lakṣmīḥ/Sarasvatī/Bhūmiḥ
(Aṁśumad-bhedāgame 49 Paṭale)
— Sapta-mātaraḥ—
Brāhmī/ Māheśvarī/ Kaumārī/
Vaiṣṇavī/ Vārāhī/ Cāmuṇḍā/ Indrāṇi/
Vīra-bhadraḥ
(Aṁśū. 47 Paṭale)
— Jyeṣṭha/- Aṁśu 49 Paṭale)
— Liṅga-lakṣaṇam/ Svastika-liṅgam/ Vardhamāna-liṅgam/
Śaivādhikya-liṅgam/ Svastika-liṅgam
(Aṁśu. 51 Paṭale)
— Liṅgodbhavādi-caturmūrtayaḥ/ Liṅgodbhava-mūrṭiḥ
(Aṁśu. 76 Paṭale)
— Kevala-mūrtiḥ/ Pāśupata-mūrtiḥ/
(Aṁśu. 63 Paṭale) Aṁśu. 71 Paṭale)
Raudra-pāśupata-mūrtiḥ (Aṁsu. 71 Paṭale)
— Sukhāsana-mūrtiaḥ/- Umasahita-mūrtiḥ/
Āliṅgana-mūrtiḥ (Aṁśu. 63 Paṭale)
— Saṁhāra-mūrtayaḥ/- Gajāsura-saṁhāra-mūrtiḥ
(Aṁśu. 70 Paṭale)
— Kālāri-mūrtiḥ (Aṁśu 76 Paṭale) / Tripurāntaka-mūrtiḥ (1-8) (Aṁśu. 67 Paṭale)
— Anugraha-mūrtayaḥ/- Caṇḍeśānugraha-mūrtiḥ
(Aṁśu. 75 Paṭale)
— Nṛtta-mūrtayaḥ/- Nṛtta-mūrtiḥ (1-9)
(Aṁśu. 65 Paṭale)

— Dakṣiṇā-mūrti-bhedāḥ/—Jñāna-dakṣiṇā-mūrtiḥ/
Yoga-dakṣiṇa-mūrtiḥ/ Viṇādhara-dakṣiṇā-mūrtiḥ
(Aṁśu. 75 Paṭale)
— Kaṅkāla-mūrti—bhikṣāṭana-mūrti/—Kaṅkāla-mūrtiḥ/
(Aṁśu. 72 Paṭale)
Bhikṣāṭana-mūrtiḥ (Aṁśu. 74 Paṭale)
— Gaṅgādharādi-mūrtayaḥ/— Gaṅgādharaḥ (Aṁśu. 66 Paṭale)/
Ardha-nārīśvarah (Aṁśu. 69 Paṭale)/
Kalyāṇa-sundaraḥ (Aṁśu. 68 Paṭale)/ Vṛṣa-vāhana-mūrtiḥ
(Aṁśu. 64 Paṭale)/.

EHI Vol. II. Part II. Appendix B.

AṁŚUMAD-BHEDA — PRATIMĀ-LAKṢAṆA

— Sadāśivādi-mūrtayaḥ/ Rudraḥ/
Trimūrtiḥ/ Sūkṣmaḥ/ Śrīkaṇṭhaḥ/ Śivottamaḥ/
Śikhaṇḍī/ Eka-netraḥ/ Eka-rudraḥ/ Sarvaḥ/
Bhīmaḥ/ Paśupatiḥ/ Bhavaḥ/
(Aṁśu. 49 Paṭale)
— Subrahmaṇya-mūrti-bhedāḥ/ Ṣaṅmukhaḥ
(Aṁśu. 49 Paṭale)
— Nandyādayaḥ/ Āryyaḥ/ Kṣetra-pālaḥ/ Brahmā
(Aṁśu. 49 Paṭale)
— Dikpālāḥ/ Indraḥ/ Vaivasvataḥ/ Nirṛti/
Varuṇaḥ/ Vāyuḥ/ Dhanadaḥ/ Īśaḥ
(Aṁśu. 49 Paṭale)
— Aśvinyādi-mūrtyāntarāṇi/
— Aśvinīdevate/ Vasavaḥ/ Nāga-devaḥ/
Pitaraḥ/ Saptarṣayaḥ/ Marudgaṇaḥ/
(Aṁśu. 49 Pāṭale).

अंशुमद्भेदः—काश्यपीयः

AMŚUMADBHEDAḤ—KĀŚYAPĪYA

I pp.92-95.

I p. 95. In this treatise, architecture proper is treated in the first forty-five and the last two chapters. These forty-seven chapters are similar in many respects to the first fifty chapters of the Mānasāra. The Aṁśumad-bheda deals much more elaborately with sculptural objects in thirty-nine chapters in place of some twenty chapters of the Mānasāra. But purely architectural topics are more exhaustively described in the Mānasāra which seems in any case to have largely influenced the other work in these matters.

MO Nos. (a) 13032. (c)14116.(d)R. 3185, same work as No. 13032, Breaks off the 63rd Paṭala.

MOI[1] —(a-d).
MO 22. (a, b).
MO/TC4, 1A—(d).
MO/TC6, 1—(e).

(a) A treatise laying down rules for the construction of dwelling houses, palaces, storied mansions, temples, etc. , and of windows, doors, porches, gate-ways, towers connected therewith, and for the making of images of Gods especially of the various manifestations of God Śiva. The work is attributed to Kāśyapa who is said to have learnt this science from Śiva.

(b) No. 13033, Drāviḍa (Tāmil)-ṭīkā-sahitaḥ,

(e) No. R. 5358. Breaks off in Gṛha-vinyāsa lakṣaṇa.

TŚ Mss. Nos. 15419—21 Aṃuśmad-bheda [Kāśyapa—Kalpa]

VBH No. 1086 (a)

अंशुमानकल्प

AMŚUMĀNA-KALPA

A 1 Śilpa. Burnell 62b.

T Burnell's Cat.
Nos. 11, 078 Te. (incomplete).
11079a, 11089.

TŚ Same as Amśumad-bheda
Kāśyapa-Kalpa.
Mss. Nos. 15419-21.
This is one of the 28 accepted
Śaivāgamas.

अगस्त्य

AGASTYA

A 1 Maṇiparīkṣā or Ratnaparīkṣā
Sakalādhikāra.
(For his Tāntrik and other Works,
see A 1)

A II (For his Tāntrik Works, see A II)

MOII } TC4, IC/MO } R. 3828. Agastyavāstuśāstram
Contains the Adhyāyas, 1-5f 20-32 complete.

MO22 } MOI3 } Nos. D. 13046-49 Śilpaśāstram. Āgastya.

T No. 11,075 Śilpa-kalā-dīpikā (Same as)

TŚ Ms. No. 15417 Agastya-kalpa—Sakalādhikāra,
Mss. Nos. 15417 & 18 Agastya-kalpa—Sakalādhikāra.
Not noticed by Burnell. Mss. 11,075 & 71.

[TŚ No. 13597 Agastyapratimādānavidhi.
Not noticed by By Burnell. Ms. No. 15,868 complete.
The Ms. is in a decaying condition.]

आगस्त्यशिल्प [सकलाधिकार]

ĀGASTYA-ŚILPA [SAKALĀDHIKĀRA]

Mo Vol. XXII

No. 13058 Śilpa-saṁgraha (Āgastya)

1st Adhyāya Mānasaṁgrahaviśeṣaḥ-
Mānasāra II, LV,
2nd " Uttamadaśatāla—M. LXV
3rd " Madhyamadaśatala—M. LXVI.
4th " Somāskandalakṣaṇa.
5th " Candraśekharalakṣaṇa—M. LI.
6th " Vṛiṣavāhanalakṣaṇa—M. LXII.
Tripurāntakalakṣaṇa. M. LI.

? {
Kalyāṇasundaralakṣaṇa.
Ardhanārīśvaralakṣaṇa M. LI.
Paśupatalakṣana M. LI.
Bhikṣāṭanalakṣaṇa.
Caṇḍeśānugrahalakṣaṇa. M. LI.
Dakṣiṇamūrtilakṣaṇa.
Kāladahanalakṣaṇa—M. LI.
}

MO. No. 13051.

Āgastyaśilpaśāstra. 7th {
Naṭeśvaravidhi
Purasūtramānam
Tālabhedadhvajadaṇḍabalipīṭhāni
Madhyama-daśa-tālam.
}

MO. No. 13058 Śilpa-saṁgraha.

? Āgastya 19th Adhyāya-Pratimālakṣaṇa—M. LXIV.
" 3rd " Upapīṭhavidhāna—
" 9th " Śūlamānavidhāna—
" 10th " Rajjabandhasaṁskāravidhi M.II
" 11th " Varṇasaṁskāra.
" 12th " Akṣimokṣaṇa—M. LXX.

No. 13050 Śilpa-śāstram

Āgastya 3rd Adhyāya -Madhyamadaśatālavidhānam
23rd " -Uttamadaśatālavidhānam.

No. 13048 Śilpa-śāstram

Āgastyaśilpa Sakalādhikāra (?)

Āyādilakṣaṇa

MO. Vol. XXII

The portion contained in MS. deals with astrological points so far as they are considered pertinent to architecture.

No. 13047. Śilpaśāstram: Āgastyam.

Same work as the above, and treats of Āyādilakṣaṇam.

I p. 100.

One of the manuscripts bearing the title Agastya-Sakalādhikāra contains the following chapters :

(1) Māna-saṁgraha—Mānasāra II, LV.
(2) Uttama-daśa-tāla—M. XLV.
(3) Madhyama-daśa-tāla—M. LVI.
(4) Adhama-daśa-tāla—M. XLI.
(5) Pratimā-Lakṣaṇa—M. LXIV.
(6) Vṛiṣabha-vāhana-lakṣaṇa—M. LXII.
(7) Naṭeśvara-vidhi—M. LI.
(8) Shoḍaśa-pratimā-lakṣaṇa—M. LXIV.
(9) Dāru-saṁgraha—M. XV.
(10) Mṛit-saṁskāra.
(11) Varṇa-saṁskāra.

अङ्कनशास्त्र

ANKANAŚĀSTRA

A I Oppert 2499

D p. 749— (?) Aṅka-Śāstra—On Architecture.

*अत्रि-संहिता

*ATRI SAMHITĀ

*AVOI Vol. I. 1940, *A. S.*
Colophon— श्रीवैखानसे अत्राये समूर्तार्चनाधिकारम्।

— The present treatise, according to Vaikhānasa conceptions, treats of the subject in six sections viz. Karṣaṇa, Pratiṣṭhā, Pūjā, Snāpana, Utsava and Prāyaścitta. The work is of immense importance to both the architect and student of ancient Indian culture.

*Samūrtarcanādhikaraṇa-Atri-Saṁhita समूर्तार्चनाधिकरणम् of Maharṣi Atri
Ed. by P. Raghunath Chakravarti and
M. Ramakrishna Kavi. Tirupati, 1943.

अपराजित

APARĀJITA

Aparājita is the name of a *Ṛṣi* ; and of a *Rudra.*
Aparājita is a Deity, *yoginī.*

A II abbreviated from Aparājitapṛccha.
Hemādri Dānakhaṇḍa 794

अपराजितपृच्छा

APARĀJITAPṚCCHĀ

A I — Archit. By Bhavadeva. B. P. 276
†Quoted by Hemādri in Pariśeṣakhaṇḍa
2,660.

A II — Archit. By Bhuvanadeva. IO. 1603 b (two first chapters). Quoted by Hemādri in Pariśeṣakhanda 2, 660-62, 819.

RM Pt. I p. 40. [ASB No. 629]*

In some places it bears the special title of Aparā-jita-pracchā, in others Jñāna-ratnakoṣa. Like the preceding two, it is written in the Tantrik style ; but the narrator, instead of being Śiva, is Viśva-karmā. It comprises thirty-five Sūtras, some of which are evidently quotations from others' works. It treats of architecture and sculpture, but in a very desultory and imperfect way.

VK — Second Edition.
Dvitīya Bhāga (1343 B. S.). See p. 473.

GOS — (under preparation) Aparājitapṛcchā : a voluminous work on architecture and fine-arts : edited by Mr. P. A. Mankad L. C. E.

अपराजितप्रभा [विश्वकर्मसंहिता]

APARĀJITAPRABHĀ [VIŚVAKARMA-SAMHITĀ]

AIII — Archit. — AS p. 10

ASB — By Viśvakarman — III. A. 63

अपराजितवास्तुशास्त्र

APARĀJITA-VĀSTU-ŚĀSTRA

A I by Viśvakarman. B. 4,[2]76.

IO[1] No. 3152. (1603b)

Śilpagrantha—or *Aparājita —Vāstuśāstra* (*Aparājitapṛcchā*).

IO[1] The opening Maṅgala-śloka is the same as in Daṇḍin's Kāvyādarśa—

वास्तुपुरुषाय नमः । श्रीविश्वकर्मणे नमः ।
अथ शिल्पग्रन्थं प्रारभ्यते ॥
चतुर्मुख-मुखाम्भोज-वन-हंसवधूर्मम- ॥१॥
कश्यपोऽगस्त्ययकश्चैव याज्ञवल्क्योऽथकौशिकः
भारद्वाजो वैश्रवणो वशिष्ठो नारदस्तथा ॥
[१२]
शिखिध्वजो महाकांति[महा]त्मा चन्द्र-शेखरः । जयो विजय आख्यातः सिद्धार्थश्चा-पराजितः ॥[२२] ॥
इति सूत्रसंतानगुणकीर्ति श्रीभुवनदेवा-चार्योक्ते अपराजितपृच्छायां ग्रन्थाधिकारे प्रथमं सूत्रं ॥१॥
इति सूत्रसंतान गुणाग्रंथाधिकारे द्वितीयः ॥

Apparently the first two chapters of a larger work on architecture, ascribed to Bhuvanadevācārya, in which Parameśvara, at the request of Aparājita, reveals the theory of the constructive art, from the creation of the mundane egg down to the erection of a town-gate, and the measurements of banners, water-pots and bells in sanctuaries.

Dr. Buhler, in his Cat. of Gujarat etc. MSS., iv., p. 276, mentions Aparājitavāstuśāstram (foll. 24, 15 ślokas in a page) ascribed to Viśva-Karman, which, as well as an Aparājita-pṛcchā, by Bhavadeva (? Bhuvanadeva), mentioned in Prof. Bhandarkar's Report 1883-84, p. 276 (incomplete, foll. 29, 15 lines), may be identical with the present work.

(H. T. Colebrooke)

अपराजितसूत्र

APARĀJITASŪTRA

K No. 2154.

*अभिलषितार्थचिन्तामणिः [मानसोल्लासः]

ABHILAṢITĀRTHA-CINTĀMANI [MĀNASOLLĀSA]

AI — an encyclopaedia; [Nibandha] by Bhulokamalla Someśvaradeva (reigned 1127-35). W. p. 171. L. 1215, 2203. K. 78. Kh. 91 (2). B. 4,252. Burnell 141a. Taylor 1,478. Oppert 2553. II, 2797. 4845, 5984, 9972. B P. 6.
+ Oppert I,3454. SB. 315.

D p. 749. — by Malla Someśvara, on architecture.

MU — MS. No. 12. *The Viṣṇudharmottara* (PI. *III*), A treatise on Indian Painting and Image-making by Stella Kramrisch (2nd Revised and Enlarged Edition). Cal. Univ. Pr., 1928. Introduction page 15, notes a MS. of this work. It is not however included in the list, MU., supplied to us.

PBH[1] p. (55). — A REPORT ON THE SEARCH FOR MSS.

A voluminous work on various arts in 100 Adhyāyas by the Cālukya King Bhuloka-malla Someśvara. The Madras Oriental MSS. Library contains one incomplete MS. of this work (about 1600 verses). The Pattan MS. of is also incomplete, but contains some more portion of the work.

T p. 141a— — classed under C. Dharmaśāstra III. Dissertations on Special Topics. D : Nīti i. e. Polity of Kings. Nos. 659-60, 681, 2011-13, 9344-45, 9362, 10779.

TŚ p. 141 — MS. Nos. 18034-43
B. L. Same.

—Abhilaṣitārtha-cintāmaṇi and Śilparatna by G. H. Khare, NIA. Vol I, pp. 529 ff.
—Abhilaṣitārtha-cintāmaṇi and Matsyapurāṇam by Ditto. *NIA*, Vol. II. pp. 620 ff.

GOS. Manasollāsa, vols. I & II Ed. by G. K. Shrigondekar. In 3 Vols. 1925, 1939. Baroda.

आगारविनोद

ĀGĀRA-VINODA

AI Archit. by Durgāśaṅkara. N. W. 554.

D p. 756 (Āgāra-vinoda—on the construction of houses),

*आत्रेयतिलकम्

*ĀTREYA-TILAKAM

VBH No. 2713. [*Vide* PRATIMA-MANA-LAKSANAM]

* *The Development of Hindu Iconography*—By Jitendranath Banerjea, C. U., 1941. Appendix B, Part I pp. 381-12. *Pratimā-māna-lakṣaṇam* (Text) : (Translation with Notes) pp. 393-413. Differently named, in the Text itself. The Text is evidently based on *Ātreya-tilakam* and other Texts—both or either being of Buddhist extraction. But the canons seem to be of general application and not applicable to Buddhist images only.

PO(S)S, No. 18 *Pratimā-māna-lakṣaṇam*. Ed. with an Introduction, Sanskrit and Tibetan Texts and English Translation By Prof. Phanindra Nath Bose. Lahore, 1929. This Edition is practically Based on the MS., VBH No. 2713—Noticed in the *Buddha-pratimā-lakṣaṇam*, (*PW*) *SBHTS*. No. *48*—Ed. by Haridas Mitra. 1933, Benares.

II. On the Antiquity of the Indian Art Canons pp. 5-8.

आयतत्त्वम्

ĀYATATTVA

AI Archit. attributed to Viśvakaram. B. 4, 276. Bühler 550.

D. p. 756. (Āya-tattva—by Maṇḍana Sūtradhāra). (See Vāstu-śastra by Rājavallabha Maṇḍana)

IO2 No. 6469.—a short treatise on architecture, attributed to Viśvakarman.

No. 6470. The Āyatattvādhikāra from the Viśvakarmāvatāra with a gloss in Gujarati. This is a variant of the previous text.

MUP *आयतत्त्वम् (भाषानुवादः) विश्वकर्मा Bombay.

आयादिलक्षणम्

ĀYĀDI-LAKṢANA

A I	Śilpa. Burnell 62 b.
AD	Pt. II. (By Viśvakarmā)
	25A 43 प 6
	(With Tamil meaning).
ADI	p. 13 —Mayaḥ
T	On architectural and sculptural measurments.
	Burnell's Cat. No. 3660
	From Viśvakarma-Śi. Ś. cf. No. 11066
TŚ	No. 15422 | No. 15451

आरामतटाकादिप्रतिष्ठा

ĀRĀMA-TAṬĀKĀDI-PRATIṢṬHĀ

TŚ	No. 13907-12

आरामप्रतिष्ठा

ĀRĀMA-PRATIṢṬHĀ

AI	dh. Burnell 49b
T	Nos. 3,121-22 („)

आ०-प्र०-कल्प०

Ā°-PRA°-KALPA

MOI1	Proyoga. D. 8216, Incompl.

आरामवृक्षारोपण

ĀRĀMA-VṚKṢĀROPANA

AI Burnell 149b

T No. 3,123 („)

Ārāmavṛixāropaṇa. On kinds of trees to be placed in a garden, and the number of each sort, to insure luck, etc. and to avoid '*Naraka*'.

आरामादिप्रतिष्ठापद्धति

ĀRĀMĀDI-PRATIṢṬHĀ-PADDHATI

A I by Gaṅgārāma Mahāḍakara.
Hall p. 94.

D p. 756 (On the construction of gardens, etc.)

आरामोत्सर्गपद्धति

ĀRĀMOTSARGA-PADDHATI

AI by Bhaṭṭa Nārāyaṇa. Bik. 361.
See Jalāśayārāmotsargavidhi
—by Śivarāma. N W. 160.

AII by Bhaṭṭa Nārāyaṇa. Peters. 4, 5.]

आरामोत्सर्गप्रयोग

ĀRĀM-OTSARGA-PRAYOGA

AIII from a Gṛhyapariśiṣṭa AS p. 25

आरामोत्सर्गविधि

ĀRĀM-OTSARGA-VIDHI

AII Stein 83

AIII Bd. 337 (inc.).

*उपवनविनोद्

*UPAVANA-VINODA

AI The 82nd chapter of Śārṅgadharapaddhati
K 248. Oudh XIX, 28.

* (a) *BPS*, No. XXXVI. Śārṅgadharа-Paddhati, Part I —
  (b) *Upavanavinodaḥ* — Śrī Gaṇanāthasena Guptenānuditaḥ prakāśitaśca Cal., 1299 (B. S.)
  (c) *IRIP* — Indian Positive Sciences Series, No. 1
  Girijā Prasanna Majumdār : *Upavona-vinoda* (A Sanskrit Treatise on Arbori-Horticulture) Cal., 1935.

[औशनसधनुर्वेद्

AUSANASA-DHANURVEDA

K No. 2158.]

कलाशास्त्र

KALĀ-ŚāSTRA

A I by Viśākhila. Quoted by Vāmana.
Viśākhila, a writer on music is mentioned in Kuṭṭanimatam see Citrasutraṁ, post

A I, A II, A III
M M, No 62-62D

काश्यप

KĀŚYAPA

A I On architecture. Used by Rāmrāj. See AI, p. 106.

I pp. 106ff.

MO Vol XXII, Ms. No. 13058

ŚS

RR P. 6.

*काश्यपशिल्प

*KĀŚYAPA-ŚILPA

A II Gov. Or. Libr. Madras 16.

—The treatise attributed to Kāśyapa bears double titles. The 50th and 51st and the last 18 chapters are called *Aṁśumad-bheda*; *Kāśyapa-śilpa* while the rest are named *Maheśvara – upadiṣṭa Kāśyapa-śilpa.*[1]

—7. Śilpa-śāstram

Evaṁ......Kaśyapa-Chāyāpuruṣa-Māruti-Maya-Viśvakarma-Tvaṣṭṛ-Manu-Bāṇa-Śilpivardhana-Vaṭaka-Śalyāti-prabhṛtīnāṁ... dvicatvāriṁśaduttaraika-sahasra-prabodhakaṁ dvāviṁśa-guccha-parimitaṁ śilpaśāstraṁ Bhagavatā Kaśyapena praṇītam.[2]

**ASS NO.* 95 *Kāśyapa-śilpam* See *Post.*

1) ABHORI Vol. XXIII, 1942 Silver Jubilee Volume BHORI (1917-42) Edited by R. N. Dandekar, pp.1-18.
P. K. Acharya: *Mānasāra Vāstuśāstra,* The Basic Text on Architecture.

2) *CSS NO. XII Devatāmūrtiprakaraṇam & Rūpamaṇḍanam* Introduction by Haridas Mitra, p. 16.

काश्यपीय

KĀŚYAPĪYA

A I — Jain Śilpa Oppert II, 6836. Rice 316.

D — p. 756. Kāśyapīya—deals with architecture and cognate arts. Kāśyapa is said to have learnt this science from Śiva (paṭala I, verses 1 ff.). The contents are divided into eighty-six paṭalas (eighty-three ?).

VBH — No. 1086. Kāśyapa-samhitā.

*AŚS No.,95. *Kāśyapa-śilpam Maheśvaropadiṣṭam*
Ed. by Rā. Rā. Nāsikakṣetra-nivāsibhiḥ Vajhe-ityupābhidha—Kṛṣṇarāyaiḥ saṃśodhitam. Poona, 1926.

काश्यपीयः—अंशुमद्भेदः

KĀŚYAPĪYA-AMŚUMADBHEDA

Comparison of Mss.

Different Paṭalas, Chapters.

A	B	C
Mo 22 Ms. No. 13032. Complete 1 to 83 Paṭalas. Deals with the following Subjects :	No. 13033 Breaks off in the 59th Adhyāya. Deals with—	E H I Vol. I, pt. II App. A Vol. II, pt. II App. B.

१. कर्षणः
२. प्रासादवास्तु
३. वास्तुहोमः
४. प्रथमेष्टकाविधिः
५. उपपीठविधानम्

A.	B.
६. अधिष्ठानविधिः	
७. नालक्षणम्	*
८. स्तम्भल०	९. यो(बो) धिकाल०†a
९. फलकल०	
१०. वेदिकाल०	
११. जालकल०	
१२. तोरणल०	
१३. वृत्तस्फठितल० (?) * Duplicate * a	
१४. स्तम्भतोरणवि०	
१५. कुम्भतलल०	१४. कुम्भलकवि० †b
१५. वृत्तस्फुटित (cf. १३) Dup. ? *b	
१७. द्वारल०	
१८. कम्पद्वारल०	
१०. प्रस्तारल०	
२०. गलवि०	
२१. शिखरल०	
२२. नासिकाल०	
२३. मानोपकरणम्	२२. प्रासादमानल०†c
२४. मानसूत्रादिल०	२३. आयादिल०
२५ नागरादिवि०	
२६. गर्भन्यासवि०	
२७. एकतलविधानम्	
२८. द्वित०वि०	
२९. त्रित०वि०	
३०. चतुर्भूमिवि०	

a, b, etc. * The corrections are suggested by the writer.

a, b, etc. † The Additional or Variant Paṭalas are indicated.

A.	B.
३१. कूटादिल०	३०. कूटकोष्ठादिल० †d
३२. पञ्चत०वि०	
३३. षड्भूमिवि०	३२. रसभू०वि० †e
३४. सप्तभू० वि०	
३५. वसुभू०वि०	
३६. नवभू०वि०	
३७. दशभू०वि०	
३८. रुद्रभू०वि०	
३९. भानुभू०वि०	
४०. त्रयोदशत०वि०	४०. चतुर्दशत०वि० †f
४१. षोडशभू०वि०	४१. पञ्चदशत०वि० †g
४२. मूर्धेष्टकवि०	
४३. प्राकारल०	
४४. मण्टपल०	
४५. गोपुरल०	
४६. सप्तमातृकाल०	
४७. विनायकल०	
४८. परिवारवि०	
४९. लिङ्गलक्षणोद्धारः	
५०. उत्तमदशतालपुरुषमानम्	
५१. मध्यमदशता० पु० मा०	
५२. उत्तमनवतालम्	
५३. मध्यमन०ता०	
५४. अधमन०ता०	
५५. अष्टता०	
५६. सप्तता०	

† d It seems to refer to 'hidden rooms, *Kūṭa-Koṣṭha*, चोराकुठुरी in Old Bengali Mansions (?) where valuables were deposited, or, people (the women and children) took shelter in times of danger.

A.	B.	C.
५७. पीठलक्षणोद्धारः	५०. बलिपीठवि†	प्रतिमालक्षणानि ॥
५८. सकलस्थापनविधिः	५१. लिङ्गल०†	—आदित्याः। सोमः। शनैश्चरः।
	५२. पिण्डिकाल०†	—देव्यः। दुर्गा। लक्ष्मीः। सरस्वती।
	५३. पादशिलाल०†	भूमिः। (अंशुमद्भेदागमे ४९ पटले
	५४. लक्षणोद्धारल०†	—सप्तमातरः।
	५६. प्रतिमामानवि०†	ब्राह्मी। माहेश्वरी। कौमारी।
	५७. उत्तमद०ता०मानम्	वैष्णवी। वाराही। चामुण्डा।
	५८. मध्यमद०ता०वि०	इन्द्राणी। वीरभद्रः (। अंशु० ४९पटले)
	५९. कन्यसन्दंशल०†	—ज्येष्ठा। (अंशु०४९पटले)
	*१ कन्यस(-दश) [ताल]ल०	सदाशिवादिमूर्तयः। („) —सुब्रह्मण्यमूर्त्तिभेदाः। („) —नन्द्यादयः।—दिक्पालाः। अश्विन्यादिमूर्त्यन्तराणि। —वसवः।—नागदेवः।—पितरः। —सप्तर्षयः।—मरुद्गणाः। („) प्रतिमालक्षणानि॥ —लिङ्गल०। समलिङ्गम्। वर्धमान-लिङ्गम्। शैवाधिक्य-लि०। स्वस्तिक-लि०। (अंशु० ६१ पटले) —केवलमूर्तिः। (अंशु०६३प०)
५९. सुखासनम्		—सुखासनादिमूर्तयः। उमासहितमूर्तिः।
६०. „		आलिङ्गनमूर्तिः। („) —वृषवाहनमूर्तिः। (अंशु०६४प०)
६१. चन्द्रशेखरमुर्त्तिल०		
६२. वृषवाहनमू०ल०		
६३. नृत्तमू०ल०		—नृत्तमुर्तयः।—नृत्तमुर्तिः। (१), (२), (३), (४), (५), (६), (७), (८), (९), (अंशु० ६५ प०)
६४. गङ्गाधरमू०ल०		—गङ्गाधरादिमूर्तयः। गङ्गाधरः। (अंशु०) ६६प०)

†d (*Contd.*) *Cf. Kūṭa-Koṣṭha* might also refer to 'चिलेर कोठा' 'turret room', also in Bengali Mansions.

६५.	त्रिपुरा [न्तक] मू०ल०	—त्रिपुरान्तकमूर्तिः। (१), (२), (३), (४), (५), (६), (७), (८)। (अंशु० ६३ प०)
६६.	कल्याणासुन्दरल०	कल्याणसुन्दरः। (अंशु० ६७ प०)
६७.	अर्धनारीश्वरल०	अर्धनारीश्वरः। (अंशु० ६७ प०)
६८.	गजहमू०ल०	
६९.	पाशुपतमू०ल०	—पाशुपतमूर्तिः। रौद्रपाशुपतमूर्तिः। (अंशु० ७१ प०)
७०.	कङ्कालमू०ल०	—कङ्कालमूर्तिभिक्षाटनमूर्ती।—कङ्काल-मूर्तिः। (अंशु०७९ प०)
७१.	हर्यर्धहरल०	भिक्षाटनमूर्तिः। (अंशु० ७४प०)
७३.	चण्डेशानुग्रहः	—अनुग्रहमूर्तयः।—चण्डेशानुग्रहमू०। (अंशु० ७५ प०)
६४.	दक्षिणामूर्त्ति ल०	—दक्षिणामूर्तिभेदाः। —ज्ञानद०मूर्तिः। —योगद०मू०।—वीणाधरद०मू०। (अंशु ७५ प०)
७५.	कालहमू०ल०	—संहारमूर्तयः।—गजासुरसंहारमू०। कालारिमू०। (अंशु० ७६ प०)
७६.	लिङ्गोद्भवल०	—लिङ्गोद्भवादित्ततुमूर्तयः। लिङ्गोद्भव-मूर्तिः। (अंशु०७६प०)
७७.	वृक्षसंग्रहणाम्	
७८.	शूलल०	
७९.	शुलपाणिल०	
८०.	रज्ज(रज्जु ?)बन्धल०	
७१.	मृत्संस्कारल०	
७२.	कल्कसं०ल०	
७६.	वर्णसं०ल०	
७४.	वर्णलेपनमेध्यल०	
७५.	ग्रामादिल०	
७६.	ग्रामल०	

A. *Paṭalas 80—84* are very important and correspond to *Samarāṅgana Sūtradhāra GOS. Adhyāyas* 72ff.

[इष्टि०—यज्ञ०]

[IṢṬI°— YAJNA°]

कुण्ड०—

KUNḌA°—

A I Kuṇḍa-Kalpadruma and C :, composed in 1656, by Mahādeva Śukla, son of Kūka. K. 170. Printed in Kuṇḍa-Grantha-viṁśati.

Kuṇḍa-kalpalatā by Ḍhuṇḍhirāja. Mack. 31. K. 170

Kuṇḍa-Kārikā by Bhaṭṭa Lakshmīdhara. Printed in K. G. V.

Kuṇḍa-Kaumudī by Viçvanātha. See Kuṇḍamaṇḍapa-Kaumudī.

Kuṇḍa-tattva-prakāśa by Rāmānandatīrtha. L. 1918.

Kuṇḍa-tattva-pradīpa, composed in 1624 by Balabhadra Sūri. Printed in K. G. V.

Kuṇḍa-dikpāla and C : by Bābājī Paddhe. K. 170.

Kuṇḍa-nirmāṇa-śloka-vṛtti. See Kuṇḍākṛti,

Kuṇḍa-prakaraṇa from Nāradapañcarātra. Printed in K. G. V.

Kuṇḍa-pradīpa by Mahādeva. Printed in K. G. V.

Kuṇḍa-prabandha by Kālidāsa, son of Balabhadra. Peters. 1, 114.

Kuṇḍa-maṇḍapa-kaumudī or Kuṇḍa-kaumudī by Viçvanāthadeva. 10. 2419. Printed in K. G. V.

Kuṇḍa-maṇḍapa-kaumudī-vyākhyā by Śiva-Sūri, a C : on his own work. Burnell 63a.

Kuṇḍa-maṇḍapa-darpaṇa by Nārāyaṇa. Printed in K. G. V.

Kuṇḍa-maṇḍapa-nirmāṇa. Burnell 63a.

Kuṇḍa-maṇḍapa-nirṇaya. Printed in K. G. V.

Kuṇḍa-maṇḍapa-paddhati. Rādh. I.

Kuṇḍa-maṇḍapa-maṇḍana-prakāśikā by Narahari Bhaṭṭa. Oudh. IX, 28.

Kuṇḍa-maṇḍapalakṣaṇa, composed in 1449 by Rāmacandrācārya. W. p. 319. 320,

Kuṇḍa-maṇḍapa-vidhāna. Rādh. 43.

Kuṇḍa-maṇḍapa-vidhi. N. P. V, 50. N. P. I, 22. N. W. 232.

Kuṇḍa-maṇḍapa-saṁgraha by Rāmakṛshṇa. K. 170.

Kuṇḍa-maṇḍapa-siddhi by Nīlakaṇṭha. BP. 260.

Kuṇḍa-maṇḍapa-siddhi called also Kuṇḍasiddhi by Viṭṭhala Dīkshita. Printed in K. G. V.

Ku*n*ḍa-ma*n*ḍapa-homa-vidhi. Oppert 6323.
Ku*n*ḍa-marīci-mālā by Viṣ*n*u. Printed in K. G. V.
Ku*n*ḍa-mārta*n*ḍa by Govinda. K. 170. Printed in K. G. V.
Ku*n*ḍarmāhātmya. See Mitrapathādi—Ku*n*ḍa-māhātmya.
Ku*n*ḍa-racanā, sūtra and C : Printed in K. G. V. 204.
Ku*n*ḍa-ratnākara by Viṣvanātha. Printed in K. G. V.
Ku*n*ḍa-lakṣa*n*a, the 25th Pariśiṣṭa of the Av. W. p. 90.
Ku*n*ḍa-lakṣana, by Rāma Naimiṣāra*n*yavāsin. Burnell 151a. See Ku*n*ḍākṛiti.
Ku*n*ḍa-lakṣya-vivṛti by Rāma, son of Sūryadāsa. IO. 1705. Peters I, 114. This seems to be a C : on the preceding work by the same author.
Ku*n*ḍa-vicāra from Tattvasāra. H. 366.
Ku*n*ḍa-vidhāna by Viśvanātha. K. 170.
Ku*n*ḍa-śloka-prakāśikā by Rāmacara*n*a. K. 170.
Ku*n**d*a-sādhana-vidhi. BP. 297.
Ku*n**d*a-siddhi. See Ku*n**d*a-ma*n**d*apa-siddhi.
Ku*n**d*ākṛti or Rāma-vājapeya by Rāma Naimishastha. Printed in K. G. V.
Ku*n**d*ārka by Kṛṣ*n*ācārya. Printed in K. G. V.
C Ku*n**d*ārka-marīcimālā by Raghuvīra Dīkshita. L. 708. K. 170. Oudh XV, 78 (Raghuvara). Bhk. 22.
Ku*n**d*oddyota by Nīlaka*n*ṭha, son of Śaṅkara Bhaṭṭa. Printed in K. G. V.

A II Ku*n**d*a-kalpa-latā by Ḍhu*n**d*irāja, son of Purushottama, grandson of Rāmakrishṇa. IO. 272020.
—ga*n*ita Rgb. 203 (and C :).
—tattva-pradīpa by Balabhadra Sūri. Peters. 4, 6. Rgb. 204.
—bhāskara by Śaṅkara Bhaṭṭa. See Ku*n**d*oddyota.
—man*d*apa-kaumudī by Viśvanāthadeva. Bhau Dāji 125. IO. 1254 (text). 2419 (with the author's C :). Stein 86.
—man*d*apa-darpaṇa by Nārāyaṇa, and C : by Gaṅgādhara. Bhau Dāji 125.
—maṇ*d*apa-nirṇaya by Nīlakanṭha, son of Śaṅkara Bhaṭṭa. Stein 36.
—man*d*apa-lakṣana from the Dānakhan*d*a of Hemādri. Stein 36.
——————by Rāmacandrācārya. This is the Kun*d*ākṛti.

—maṇḍapa-siddhi by Viṭṭhala Dīkshita. Devīpr. 79, 24. L. 4106. Peters. 4, 6.
—maṇḍape paścima-dvāra-sāmāni śr. L. 4 III.
—ratnākara by Vśivanātha. Devīpr. 79, 24. IO. 1722.
C: by the same. Stein 86.
—lakṣya-vivṛti by Rāma, son of Sūryadāsa. Stein 86.
This is C: on the Kuṇḍākṛiti.
—vidhi Rgb. 206.
—ākṛti by Rāma Naimishastha. BL. 13. IO. 1365. 1459. 1705 (fr.) Rgb. 205.
C: Kuṇḍanirmāṇaślokavivṛti by the same. Bhau Dāji 94. Bl. 13. IO. 1365. 1459. 1705 (fr.)
Kuṇḍārka by Śaṅkara, son of Nīlakaṇṭha. Bhau Dāji 105.
Kuṇḍārkamarīcimālā by Raghuvīra Dīkshita. IO. 1365. Stein 86.
Kuṇḍoddyota by Nīlakaṇṭha, son of Śaṅkara. IO. 610. 617. 151. 1810. 2667.
Kuṇḍabhāskara by his son, Śaṅkara Bhaṭṭa. IO. 2667. Stein 86.
Kuṇḍoddyotadarśana by the same. IO. 610. 617. 1810.

A III p. 24—

Kuṇḍa-kalpalatā dh. by Ḍhuṇḍirāja. AS. p. 47.
Kuṇḍa-cakrāṇi (yajñīyāni). AS. p. 47.
Kuṇḍa-pūjā. Peters. 5, 88.
—pradīpa by Mahādeva, Peters. 5, 90.
—maṇḍapa-vidhi by Rāma Vājapeyin. Peters. 5, 90.
—maṇḍapa-siddhi, text and C. by Viṭṭhala Dīkshita, son of Būbaśarman. AS. p. 47. Bd. 340. Lz. 706. 707.
—mārtaṇḍa by Govinda AS. p. 47. C. Prabhā by Ananta. ibid.
—ratnākara and C. by Viśvanātha. Peters. 5, 91.
—ākṛti or Kuṇḍa-lakṣaṇa and C, by Rāmacandra son of Sūryadāsa. AS. p. 47. Tod. 7.
—ārka by Śaṅkara, son of Nīlakaṇṭha. Bd. 341.
C. Marīcimālā by Raghuvira Dīkshita „ „
—ārṇava in Sanskrit and Hindī, by Śrīdhara : son of Sūrya. CS. 2, 321.
—oddyota-darśana a C. on Nīlakaṇṭha's Kuṇḍoddyota by his son Śaṅkara Bhaṭṭa. AS. p. 47. CS. 2, 320.

ADI page 28—

Kuṇḍatattva-pradīpa-vyākhyā—Balabhadra Śuklaḥ. Śrau-pr.

*Kuṇḍa-nirmāṇa-śloka-ṭikā—(Naimiśa) Rāmacandraḥ.
(Not in Aufrecht)
Kuṇḍa-pradīpaḥ—Mahādevaḥ. Śrau.-pr.
Kuṇḍa-maṇḍapa-lakṣaṇam—". Rāmacandraḥ, Śrau.-pr.
Kuṇḍa-mārtaṇḍa-prabhā-vyākhyā-sahitaḥ. Govinda Daivajñaḥ son of Gadādhara Daivajñah. (*Vyā.*) Ananta Daivajñaḥ. Śrau.-pr.

HSP PP. 87—89 No. 916. Kuṇḍa-Kaumudī, Author,—Viśvanātha.
917. Ku°- Gaṇapati.
918. — Paddhati. Author.—Nāgojībhaṭṭa.
919-20.—maṇḍapa. Author.—Ananta Bhaṭṭa. See No. 921.
921.—maṇḍapa.—Vācaspati. There are numerous authors who have written on Kuṇḍa-maṇḍapa. See Nos. 919-20.
922.—maṇḍapa-vidhi.
923.—maṇḍapa-siddhi. Author.—Viṭṭhala Dīkshita.
924-25.—mārtaṇḍa. Author.—Govinda.
926.—Siddhi. Author.—Rāmabhaṭṭa.
927-33.—Siddhi. Author.—Viṭṭhala Dīkshita.
934-45.—Siddhi-vyākhyā. Author.—Viṭṭhala Dīkshita
936-37. Kuṇḍārka.
938. Kuṇḍārka. Author.—Divākara.

IOI No. 3154 Kuṇḍa-nirmāṇa(also called Kuṇḍakṛti) a treatise on the shape and dimensions of sacred fire-places, sacrificial sheds, etc : by Rāmcandra Vājapeyin, or Rāma Naimishastha with C by the same author.

No. 3155. With the author's commentary.

No. 3156. A fragment of the same work, comprising about one half of the whole.

No. 3157. Kuṇḍaratnākara—another treatise on the preparation of sacrificial fire-places. By Viśvanātha Dvivedin, son of Śrīpatī and Tejasvinī.

No. 3158. Kuṇḍamaṇḍapakaumudī, another work on the same subject, composed with a commentary (vivaraṇa) by Viśvanāthadeva.

No. 3159. Kuṇḍamaṇḍapakaumudī, without the commentary.

No. 3160. Kuṇḍasiddhi, also called Kuṇḍamaṇḍapasiddhi or Maṇḍapakuṇḍasiddhi by Viṭṭhaladīkshita, with the author's own commentary (vyākhyā).

No. 3161. Maṇḍapakuṇḍamaṇḍana by Nṛihari or Narahari Bhaṭṭa.

No. 3162. Kuṇḍoddyota by Bhaṭṭa Nīlakaṇṭha.

No. 3163. Kuṇḍabhāskara, a commentary (vivṛti) on Nilakaṇṭha's Kuṇḍoddyota by his son Śaṅkara Bhaṭṭa with the text of the original treatise

No. 3164. Kuṇḍoddyotadarśana, a second commentary by Śaṅkara Bhaṭṭa, on his father's Kuṇḍodyota.

No. 3165. Saṅkara Bhaṭṭa's Kuṇḍoddyotadarśana with the text.

No. 3166. Ditto.

No. 3167. Kuṇḍakalpalatā compiled by Ḍhuṇḍirāja.

T P. 63

Kuṇḍasiddhi, by Viṭṭhala Dixita.

On the construction of pits (for the sacred fire) and of sheds or pavilions.

Kuṇḍamaṇḍapavidhāna, by Nīlkaṇṭha

Kuṇḍamaṇḍapanirmāṇa. The author's name is not mentioned.

Kunḍamanḍapakaumudīvyākhyā

C : (its name seems to be 'Āloka')

on Śiva Sūri's Kunḍamanḍapakaumudī, by the author himself.

TŚ No. 11882 Kuṇḍacamatkṛti-vyākhyā—Nṛsihma Kuṇḍāśaya,

Nos. 11871-6 Kunḍamanṭapa-Kaumudī-vyākhyā.

Nos. 11887-9 Kunḍa-manḍapa-nirṇaya.

No. 11886 Ku°-ma°-nirmāṇa.

No. 11877 Ku°-ma°-candrikā.

11884 Ku°-racanārīti.

11883 Ku°-lakṣaṇa

Nos. 2692 & 3 Kunḍaleṣṭi-prayoga.

Nos. 11878 Ku°-siddhi.

11879-81 ,, ,, -Vyākhyā.

11885 ,, -svarūpasthānāni.

11869 Kuṇḍārka

11870 ,, ,, -maṇidīpikā savyākhyā.

No. 4342 & 3 Kuṇḍa-mālā.

कुमारवास्तु

KUMĀRA-VĀSTU

A III p. 97 *Vide* Mānasāra
ASB I. A. 60.
AU (In Telugu script). (e) 3.
M pp. xi & xii called Mānasāra Vāstu and also Kumāra Vāstu ASB I. A. 60. Part II
MO No. 3873

कूपादिजलस्थानलक्षण

KŪPĀDI-JALASTHĀNA-LAKṢANA

A I Śilpa. Oppert. 5941.
D p.749 (On the construction of wells, etc.)]

[*कृषिपद्धति

KṚIṢI-PADDHATI

I01 No, 3163. A manual of agriculture ascribed to Parāśara.
I02 No. 6475. A manual of agriculture, attributed to Parāśara.
Kṛṣi-saṁgrahaḥ : Mahāmuni Parāśara – praṇītaḥ.
*With original and Bengali tr. Ed. by Pdt. Tārākānta Kāvyatīrtha. Cal., 1322 (B. S.)

कृषिशास्त्रम्

KṚṢI-ŚĀSTRA

ADI No. 1428. कृ०शा०-काश्यपः, कृ.
MO R. 5276. Agriculture Incompl.]

कोटचक्र

KOṬA-CAKRA

A I ground-plans of eight kinds of forts. L. 534.

*कोदण्डमण्डनम्

KODANDA MANDANA

A I from Brahmapurāṇa. Burnell 189a

AIII Strategy AS p. 51 (2 Mss.).

(See Dhanur-vidyā, —Veda, post)

RM* Kodaṇḍamaṇḍanam—edited by Śyāmākānta Tarkapañchānan with Bengali translation ; Basumati, 1343 B. S.

RM Art of War in Ancient India—Govind Tryambar Date. Oxf. Univ. Press, 1929

Weapons, Army Organisation and Political maxims of the Ancient Hindus, with special reference to Gun-powder and Fire-arms, by G. Oppert, Madras, 1880.

कौतुकलक्षण

KAUTUKA-LAKṢANA

AI Śilpa. Oppert II, 3998.

D p. 759 [Kautuka-lakshaṇa—on architecture].

क्रियासंग्रहः

KRIYĀ-SAMGRAHA

BNC1 No. 31 *Kriyāsaṁgraha*, par Kuladatta.

1833. Ecr. népalaise. Papier, 230 pages.

No. 32 *Kriyāsaṁgraha*, par Kuladatta.

XIX e siecle. Ecr. nāgarī. Papier, 381 pages.

[See KRIYĀ-SAMGRAHA-PANJIKĀ. *Post*]

CT Bstan-ḥgyur. Rgyud-ḥgrel. LVII, 16. Tome Śi.

क्रियासंग्रह नाम ।

A. P. ch. Niḥsaṃga Ā. Dpal-ldan Rigs-kyis byin-pa [M. P. Niḥsaṅga Ā. Śrīmat Kuladatta].

T. G. m. p. Kīrticandra ; Śā. d. Grags-pa rgyal-mtshan [Śā. bh. Kīrtidhvaja], de Yar-luṅs.

L. La grand Vihāra de Gsbuḥi kun-dgaḥ ra-ba [Dhanvārāma], dans le capitale du Népāl (Bal-poḥi mthil).

A Complete Catalogue of the Tibetan Buddhist canons. (Bkaḥ-bgyur and Bstan-ḥgyur) Tôhoku Imperial University 1934.

Bstan-ḥgyur. Rgyud. No. 2531

क्रियासंग्रहपञ्जिका

KRIYĀ-SAMGRAHA-PANJIKĀ

D p. 759 (- A catalogue of rituals by Kuladatta.

It contains among other things instructions for the selection of site for the construction of a Vihāra and also rules for building a dwelling house).

ASB/DC1 pp. 119-127 (Accession Nos.) 3854, 4728 (79-80 -Nos., arranged in chronological order).

79. क्रियासं०—प०-, कुलदत्तप०— । *Kriyā-saṃ°-pa°*- or *Kuladatta - Pa°* -

By Kuladatta. Substance, palm-leaf. Extent in ślokas, 5200. Character, Newari of the 16th Century. Incomplete at the end. See Dr. Rājendralāla's Nepal Catalogue p. 105. The Manuscript comes abruptly to an end.

Colophons :—

The opening lines are given in the Nep. Buddh. Lit. of Rajendralala.

प्रकरण १म-७म ।

इति कुलदत्तपण्डितविरचितायां पञ्जिकायां प्रथमं प्रकरणम् ।

इति महाप०-कुल०— पञ्जि+ + + + ।

इति श्रीमहाप०— तृतीय,— — षष्ठम प्र०— ।

— महाप०— सप्तमं प्र०— [प्रव्रज्या-विधिः]

No work on the rituals of the Mahāyāna School of Buddhism has yet been obtained.

80. क्रि०-सं०-प० *Kri°-saṃ°-Pa°* : By K(u)ladatta. Substance, Nepalese paper. Extent in ślokas, 3100. Character, Newari. Complete.

Colophon :—

—इति श्रीमहापण्डित निसङ्गाचार्य्य श्रीकुलदत्तविरचितायां क्रियासंग्रहोनाम पञ्जिकायां अष्टमा प्रकरणं समाप्त ॥

Post Col :—॥ संवत् ८४० आशुन कृष्ण चर्थ्यां कुह आदित्यवारः—संपूर्णमिति ।—। राजाधिधिराजः श्रीरत्नजितमल्लदेवस्य विजये राज्ये मिति । शुभ ।

C pp. 183-84. Add. 1697. Palm-leaf ;—XIII-XIVth cent. Kriyāpañikā of Kuladatta.

The work is on the ritual of later northern Buddhism. The text begins, after salutations to the Buddha and the Triratna :

Pra° 1, ends : इति कुलदत्तविरचितायां क्रियापञ्जिकायां प्रथमं प्रकरणं ।

2 — इति महापण्डित कुलदत्त०—क्रि०—द्वितीयं प्र०— ।

3 — इति म०— तृतीयं प्र०— ।

4 — इति म०—श्रीकुलदत्त०—क्रि०—चतुर्थं प्र० ।

N2 (पृ० १५८) III. 207C. क्रि०-सं०-प० by Kuladatta. Paper Manuscript in the Durbar Library, Nepal. Ślokas, 4285. Character, Newāri. Date ? Prose. Incorrect.

See Nep. Buddh. Lit., p. 112.

SBLN The Sanskrit Buddhist Literature of Nepal by Rájá Rájendralála Mitra, Cal.. 1882.

आचार्य्य क्रियासमुच्चयः

ĀCĀRYYĀ-KRIYĀ-SAMUCCAYA

By JAGADDARPANA

N2 (पृ० १७०) III. 297A, आचार्य्यक्रियासमुच्चयः by जगद्दर्पण । Folia, 150. Ślokas, 6000. Date, N. S. 983 = 1863 A. C. Character Newari.

Preface, p. XIV "Ācārya Kriyāsamuccaya", pp. 170-71 "by Mahāmaṇḍalācārya Paṇḍita Avadhūta, Śrī Jagaddarpaṇa is a compilation of the duties of a Buddhist Ācārya from various

sources with the object of attaining success in occult matters. It begins with an obeisance to Heruka. It defines a Vajrācārya and gives rules for the consecration of temples etc.

Col.——इत्याचार्यक्रियासमुच्चयः समाप्तः । कृतिरियं व्या(वि)ख्यातमहामण्डलाचार्य्य-पण्डितावधूत-श्रीमज्जगद्दर्पणस्येति । ये धर्म्मा हेतु * * * ग्रन्थप्रमाणमस्य * * * पुच्छं दशा षट्-सहस्राणि । यदक्षरमित्यादि । स्वस्ति नेपालवर्षे नेपालसं ६८३ मिति पोष शुक्ल १५रो१ ।

It begins :-- ॐ नमो वज्रयोगिन्यै ।

नानातन्त्रात् समाकृष्य नानाचार्यमतादपि ।
लिख्यते द*प्फणेनेह सम्मातान्प्रेणावशात् ॥
प्रतिष्ठादिक्रियाः सर्व्वा वज्राचार्य्यपुरःसराः ।
तस्मात् लोकहितार्थाय तस्य लक्षणमुच्यते ॥

[See KRIYĀ-SAMUCCAYA *Post.*] *(दर्प्पणमिह ?

क्रियासमुच्चयः

KRIYĀ-SAMUCCAYA

[See आचार्यक्रियासमुच्चयः ĀCĀRYA-KRIYĀ-SA°. *Supra.*]

[Also, See under (*Daśa-tala-nyagrodha-parimaṇḍala-*) *-Buddha-pratimā-lakṣaṇam. Post*]]

BNC1 No. 30 *Kriyāsamuccaya* XIX e siècle.
Ecr. nāgarī. Papier indien, 391 pages.

IO2 7434 *Maṇḍala-paṭala* : *Kāla-cakra°*—
7738 (1) ,, : *Jñāneśvarī°*—
7743 ,, ; *Durgati-pariśodhana°*—

Also, is referred to — *Yogāmbara°*—

Dr. P. C. Bagchi : *Vajragarbhatantrarāja sūtra, a new work of Indrabhuti—study and translation. Sino-Indian Studies* Vol. 1. Oct., 1944. Part I, pp. 23-59. *Additional Note*, pp. 58-9.

"The *Kriyāsammuccaya* is one of the latest compendiums of Vajrayāna which had been compiled probably in the 14th century ; the earlier, work on which it was based is the Kriyā-saṁgraha of Kuladatta of which there are two mss. in the collection of the RASB.—there is also a Tibetan translation of the work in the collection of Bstan ḥgyur,—there are also sections on Homavidhi in some of the principal Vajrayāna texts—."

Dr. Prabodh Chandra Bagchi is in possession of a recent but very legibly written copy—consulted by the present writer, of this important work on Mahāyāna Ritual. It is a big compilation, *Nibandha*, and apparently a veritable store-house of informations. A critical, or, even an ordinary edition of this work, is extremely opportune. Vide *Kriyā-Samuccaya.*

क्षीरार्णव

KṢĪRĀRṆAVA

A II Śilpa, by Viśvakarman. Peters. 4, 32.

D p. 759.—(Attributed to Viśvakarman, on architecture, etc.).

क्षेत्रनिर्माणविधि

KṢETRA-NIRMĀṆA-VIDHI

A I Śilpa. Oppert 2811.

D p. 759—(On the preparation of ground with a view to construction of buildings thereupon).

खड्गकोशशिल्प

KHAḌGA-KOŚA-ŚILPA

K No. 2156.

[Cf. ŚASTRA-LAKṢAṆA. *Post.*]

[Not only, *Śastras Āyudhas* but even *Yānas, Vāhanas, Śayyās* etc.—all regal paraphernalia, jwellery, and so forth, are treated in the *Vāstu Sāstras* and the *Śilpa Śāstras*]

गजाश्वशालाविध्यादिः

GAJĀŚVAŚĀLĀ-VIDHYĀDI

MU N°.4934

[गणपतिप्रतिष्ठा
गणेशप्रतिष्ठा

GANAPATI—PRATIṢṬHĀ
GANEŚA—PRA°—

MM[1]
TŚ]

गर्ग, वृद्ध-गर्ग

GARGA, VṚDDHA°

A I	See A I, p.150.
	Vṛddhagarga ibid.
AII	p.30 Vṛ Ga. p.142
IO1	*Sub Voce* ,,
IO2	,,

गर्गसंहिता

GARGA-SAMHITĀ

AI AII AIII HSP Paurāṇ.
HSP Jy.

—K. P. Jayaswal : *The Paris Manuscript of the Garga Samhitā. JBORS. Vol. XV* (1929), pp. 129-33.

*गर्गमनोरमा [लोकमनोरमा]

GARGA-MANORAMĀ [LOKA-MA° —]

AI a Com. : On Garga-Saṃhitā.
Jy. by Gargācārya.
Com. : by Paramasukha.
Com. : by Viśveśvara,.

AII

HSP Nos. 1273—74

(*) Lithograph Ed. (Benares)—in *Puthi* form.

गार्ग्यसंहिता

GĀRGYA-SAMHITĀ

D p.759 [It deals with architectural subjects].

गार्गीसंहिता

GĀRGI-SAMHITĀ

(1) *Devatāmūitrprakaraṇam CSS. No. XII* Introduction by Haridas Mitra, p. 14.

(2) *Bṛhat Samhitā. Bibl. Ind.* Ed. by Kern, Introd. pp. 33ff.

गृहनिरूपणसंक्षेपः

GṚHA-NIRŪPANA-SAMKṢEPA

A I archit. Kāśīn. 6.

D p. 760—(A summary-work on home-building).

गृहपीठिका

GṚHA-PĪṬHIKĀ

A I Śilpa. Oppert 7544.

D p. 760. [On the construction of houses.

[गृहप्रतिष्ठा

GṚHA-PRATIṢṬHĀ

A II by Aśvalāyana. Oudh XX, 162.]

[गृहप्रतिष्ठापद्धति

GṚHA-PRATIṢṬHĀ-PADDHATI

A I dh. Radh 37.

गृहप्रवेश०—

GṚHA-PRAVEŚA०—

A I Jy. See A I.]

गृहवास्तु

GṚHA-VĀSTU

A II + Vāstuśāstra. Hz. 663.

गृहवास्तुक

GṚHA-VĀSTUKA

IO II No. 8078—a short architectural treatise.

गृहवास्तुदर्पण

GṚHA-VĀSTU-DARPANA

MUP * Bangalore.

गोपुरलक्षणम्

GOPURA—LAKṢANA

T Not mentioned by Burnell.
Ms. No. 11,081.

TŚ No. 15423.

गोपुरविधान

GOPURA-VIDHĀNA

IO 11 No. 6464
(A manual of the construction of ornamental gateways, being the twentyfourth Adhyāya of some Śilpaśāstra, the name of which is lost through the breaking of the MS., together with a Tāmil exposition),

गोपुरविमानादिलक्षण

GOPURA-VIMĀNĀDI-LAKṢANA

A I archit. Oppert II, 4009.

D p. 760. (On gate-houses and temples, etc.)

घट्टनिर्म्माणाधिवासनोत्सर्गप्रयोगः

GHAṬṬA-NIRMĀNĀDHIVĀŚAN-OTSARGA—
—PRAYOGA

ASB/DC3

No. 2513 (*6059*). Forming part of *Prayogasaṁgraha* by Lakṣmaṇa, Bhaṭṭa, Character Nāgara Written in red ink.

No. 2514 (*2467*). the Same Character, Nāgara of the 19th Cent.

घट्टाधिवासनोत्सर्ग प्रयोगः

GHAṬṬ-ĀDHIVĀSAN—OTSARGA-

AI From the Prayogasaṁgraha of Lakṣmaṇa, NP, V. 48.

घट्टलक्षण

GHAṬṬA-LAKṢANA

1O2 No. 6473.
The Ghaṭṭalakṣaṇa section, extracted from the architectural works of Maya, imperfect.

घट्टाद्युत्सर्गः

GHAṬṬ-ĀDYA-UTSARGA

ASB/DC8 No. 2513 (*6254*), Character. modern Nāgara.

घट्टोत्सर्गसूचनिका

GHAṬṬOTSARGA-SŪCANIKĀ

A III p. 37. On the erection of steps on the bank of a river CS2, 298.

घण्टाप्रतिष्ठाविधिः

GHANṬĀ-PRATIṢṬHĀ-VIDHI

ADI No. 1970 प्र०

चक्रशास्त्र

CAKRA-ŚĀSTRA

A I Śilpa. Oppert II, 2793
D p. 760 (On architecture and cognate arts).

चतुर्विंशतिमूर्तिभेदलक्षण

CATURVIMŚATI-MŪRTI-BHEDA-LAKṢANA

AI 24 shapes of Vishṇu. Taylor 1, 53.

[चलाचलदेवप्रतिष्ठा

CALĀCALA-DEVA-PRATIṢṬHĀ

AI Burnell p. 148 b.

चलाचलमूर्तिप्रतिष्ठा

CALĀCALA-MŪRTI-PRATIṢṬHĀ

AII On the consecration of images. Fl. 140.]

चित्रकर्मशास्त्रम्

CITRA-KARMA-ŚĀSTRAM

——— 1) *Prasthāna Thraya Madhusūdana Saraswatī Smṛti.*
Reproduced by Pandit T. Subraya Shastri of Bangalore. Transl. into Eng. by the Late Ratanlal M. Mody and G. Venkatachala Sarma of Bangalore, Bangalore, 1931.

16. Citrakarmaśāstram.

Evaṁ nakhacitra-keśacitra-śalyacitra-aṅgacitra-bhāvacitra-āvṛttacitra-śilācitra-lohacitr-ādy-ekona-navaty-uttara-śata-citra-prabodhakaṁ dvātriṁśad-adhyā[yā]tmakaṁ citrakarma-śāstram Bhīma-viracitam.

2) *COS*, No. XII. *Devatāmūrti-prakaraṇam & Rūpamaṇḍanam.* Introd. by Haridas Mitra, p. 16.

चित्रकर्मशिल्पशास्त्र [ब्राह्मीयशिल्प]

CITRA-KARMA-ŚILPA-ŚĀSTRA [BRĀHMĪYA-ŚILPA]

A I archit. Burnell p. 62 b.
T Burnells' Cat. N. 11,074"
TŚ No. 15430

चित्रपट

CITRA-PAṬA

A I Śilpa. Oppert 5426.

D p. 761 (On painting).

*P (p. 379) mentions *Citra-bhārata*, as (another work on the same subject) a treatise on Painting. This assertion based on M. Williams *Skt. Dict.* is misleading [Al *Citra-bhārata nāṭaka*, by Kshemendra. Quoted in Aucitya-vicāra-carcā 31, in Kavi-Kaṇṭhābharaṇa 5,1]

*चित्रलक्षण

CITRA-LAKṢANA

D p. 761. ed. B. Laufer—treats largely with the sculptural measurement of images and painting ; translated into German from Tibetan, the original Sanskrit version is apparently missing.

—JASB (N. S.) Vol. XXIX, 1933, No. 1
Sadāśiva Worship in Early Bengal : A study in History, Art and Religion By Haridas Mitra p. 214 and Notes.

—*COS*. No. XII Sūtradhara Maṇḍana's *Devatā-mūrti-prakaraṇam and Rūpamaṇḍanam.* Cal., 1936.
Introduction. By Haridas Mitra. 2. *On the Canons of Indian Art* pp. 9-10.

*) Dokumonte der Indisohen Kunst
Erstes Heft Malerei—*Das Citralakshaṇa*
Nach dem Tibetischen *Tanjur* herausgegeben und
übersetz von von Berthold Laufer Mit einer
Subvention der Königlich Bayerischen Akademie der
Wissenschaften aus der Hardy-stiftung.
Leipzig, 1913.

चित्रशास्त्र

CITRAŚASTRA

HSP No. 1691. Attributed to Viśvakarmā. Subject -Śilpa.

चित्तसार [चित्र०]

CITTA-SĀRA [CITRA°—]

AD Pt II. p. 47. 8E 9 दे 80.
ADI P. 41. चित्रसारः—शिल्पम् ।

I, MO, ŚS — See *Post* Note 2.

Indian Architecture by A. V. T. Iyer. Vols. I—III. Madras, 1926. pp 34-5 f 49-50. "There are a great number of works in Sanskrit literature, treating on the *Silpa Śastras*....It is understood that there exist no less than 12,00,000 *granthas* or stanzas,... in Anushtup rhyme on the subject. The names of some of these authors and the number of granthas composed by each are noted hereunder—

वास्त्वाधिकारऋषिणा द्विलक्षग्रन्थसंख्यया ॥
चित्राधिकारऋषिणा पश्चाद्दशसहस्रकम् ॥
यन्त्राधिकारऋषिणा पञ्चविंशतिसंख्यया ।
प्रायश्चित्तेन ऋषिणा त्रिंशत्साहस्रसंख्यया ॥
एत(त्त)त्रांदिसंख्या तु लक्षद्वादशका मता ।"

Viṣwa-bódhayana had,...composed 50,000 *granthas*....Sage *Chitraṣara*, *Káṣyapa*, and *Nala*, who sat at the feet of *Viṣwa-bódháyana* did also compose,...and of those, the sage Chitrasára gives his chief attention to the building of human dwelling houses only. This *ṣilpi*—sage should not be confounded with the other Chitra-sara, a *gandharwa*,...an adept in the art of building *Rathas*...Chitraṣara the *ṣilpi*-sage deals, in great detail, on the ten modes of measurements...formulated in the *Kamikágama*".

*चित्रसूत्र

CITRA-SŪTRA

A I p. 187 — on painting. Mentioned in Kuṭṭanīmata 23 [?]
" p. 108 — Kuṭṭanīmata* *or Śambhalīmata Kāvya, by Dāmodaragupta. Cambay p. 19. Printed in Kāvyamālā 1887,

Not traceable in the Text, *loc. cit.*, but *śloka* 123.

See *) *Śrī-Viṣṇu-dharmottaram* Part III, *Adhyāyas* 35 ff. :
COS No. XII. Introd. pp. 6 & 9. Full References.
See for Translation of *Adhys.* 2, 27, 35-43. Dr. Stella Kramrisch: *The Viṣṇudharmottaram* (Part III), A Treatise on Indian Painting.
JDL (C. U.) Vol. XI, 1924, Ditto.
(2nd, Revised and Enlarged Ed.), C. U. Pr., 1928.

**) *Kuṭṭanī-matam*, Śrī Dāmodara Gupta-viracitam
KM, Vol. III Ed. by Paṇḍita Durgā Prasāda and Kāśīnātha Pāṇḍuraṅga Paraba.
N. S. Press, Bomb., 1887 : (New Edition) *BI*, *RASB*, Cal. Saṁsāra-sārabhūtā vicarati bhuvi Mālati yāvat // 121 // Vātsyāyana-Madanodaya-Dattaka-Viṭaputra-Rājaputrādyaiḥ / ullapitaṁ yat-kiṁcit tasyā hṛdaya-deśam-adhyāste // 122 // Bharata-Viśākhila-Dantila-Vṛkṣāyurveda-*Citrasūtreṣu* / [* V. l. Dattila ; Vipraputreṣu' iti pāṭhaḥ] Patra-cchedyavidhane bhramakarmaṇi pustasūdaśāstreṣu //123//

जयद्रथयामलम्

JAYAD=RATHA YĀMALA

ASB/DCS, Part I—pp. 95, 96.
5893/10338. जयद्रथयामलम् । Jayadrathayāmala

Folia ; 103. Extent in Slokas, 6000
Character, Nāgara. Complete.

Jayadratha-yāmala is said to be 2400 ślokā in extent divided into four ṣaṭkas or parts of 6000 ślokas each. The present MS contains the last ṣatka which principally deals with the worship of Vagalā, the eighth Mahāvidyā.

Colophons of the different chapters :

5A, इति श्री ज० या० उत्तर षट्के देशोपनिषदे महेशकुलशासन आनन्दभैरवस्रोतसि (स्रोत्रे) श्रीमहाविद्याभेदकथनं नाम प्रथमः पटलः ।

22B, ०महाविद्या उत्पत्तिकथनं नाम द्वितीयः प० ;

27B, ०वगलादीपविधिर्नाम ३यः प० ;

36B, काम्यप्रयोगकथनं नाम ४र्थः प० ;

58B, ०मन्त्रोद्धरणपूर्वकं वगलामुखी-साधनं नाम पटलः ।

97A. ०प्रातःकृत्यादि उद्वासना श्री व० म० नित्यायाः गद्यपद्यमयी पूजापद्धतिकथनं नाम पटलः ॥६॥

103, ०वगलामुखी-कवच-कथनं नाम पटलः ॥७॥

N1 *Preface*, pp. lxi, lxii and पृ० १७५-७७ ।

(२५३ ।) जयद्रथयामलम् । Folia, 96. Extent, 2,529 Ślokas. Character, Newāri. Date, Newār Era, 762. Appearance, new. Prose and verse. Incorrect.

Preface—"The Ms. is not very old. It is dated Newer *Saṃvat* 762 = 1642 A. D. It treats of some topics to be found in the *Kulārṇava*. It was for a long time suspected that the worship of Kālī did not originate in the higher classes in India. The present work says that the *Parameśvarī* should be worshipped in the house either of a potter or of an oilman, two castes holding a very low position in Hindu Society.............The whole work is divided into four parts of 6000 slokas each called ṣaṭkas. The present is a portion of the second ṣaṭkas. It treats of the worship of various forms of Kālī————"

Colophon. इति श्रीजयद्रथयामले विद्यापीठे सिद्धिलक्ष्मीविधानो नाम कल्पं । सम्वत् ७६२ वैशाखशुक्लपूर्णमासि । इति श्रीभैरवस्रोतसि विद्यापीठे शिरश्छेदे जयद्रथयामले चतुर्विंशतिसाहस्रके महाकालिकातन्त्रे द्वितीयषट्के— — ।

N2 (पृ० १-४) No. III. 358A. जयद्रथयामल । Folia, 393. Extent in ślokas, 6,000. Date ? Character, Newari. Verse. Incorrect. (पृ० १) "Jayadratha Yamala is said to be 24000 ślokas in extent. It is divided into four parts of 6000. Each of these parts is called a Ṣaṭka. i. e., 6000. The Second Ṣaṭka has already been noticed in—previous Nepal Catalogue. The present MS. contains the whole of the first Ṣaṭka. The date given at the end is unreliable, as it is written in a different ink and in a different and later hand".

सम्वत् ८४७ कार्त्तिकशुक्लपूर्णमासी

The last colophon runs thus—

इति भैरवस्रोतसि विद्यापीठे शिरश्छेदे श्रीजयद्रथयामले महातन्त्रे चतुर्विंशतिसाहस्रे प्रथमषट्के श्रीकालसङ्कर्षण्यां विद्यासम्प्रदायषट्कमाहात्म्यादिवर्णनं पञ्चाशत्तमः पटलः इति समाप्तम् श्रीजयद्रथयामले प्रथमषट्कमितिशुभम् ।

पृ० २ —"Jayadratha, the husband of Duryodhana's sister, and the king of Sindh, renounced the world and settled at Vadarikāśrama in the Himalayas for the purpose of practising austerities. He propitiated the Goddess Pārvatī, who introduced him to Śiva. The interlocution between these three is the substance of the Tantra."

TSTI (p. 7)—*Note 2.* "Of the *Ṣaṭkas* of this text, preserved in the Darbar Library, Śāstrī has noticed only two, I & II. The MS. of the *Ṣaṭka* I, is dated in Nepal Sam 843 = 1723 A. D. (and nat Nepal Sam 847 as stated by Śāstrī, *Darbar Library Cat.*, II, p. 1) and the MS. of the *Ṣaṭka* II is dated N. S. 762 = 1642 A. D. The writing of *Ṣaṭka* III appears to be of the same period but the *Ṣaṭka* IV is preserved in an older MS."

APPENDIX. Detailed Notices of Manuscripts- V. Jayadrathayāmala pp. 109-111—"The complete text of the 1st, 3rd, and 4th *Ṣaṭkas* and an incomplete text of the 2nd are preserved in the Darbar Library. As the MS. of the 4th part is of the end of the 12th Century, and as it presupposes the existence of the first three *Ṣaṭkas* we can assume that the text is fairly old. The *Jayadratha Yāmala* is also called *Śiraścheda* and this *Śiraścheda* is referred in a Combodian inscription of the 9th Century (*cf. ante*, p. 15) the text was composed in India before that date. It is not however certain if all the 4 *Ṣaṭkas* were known at that time. The *Jayadratha-Yāmala* however contains much important materials for the History of the Tāntrik Literature." "*Ṣaṭka* I...The 35th chapter of this *Ṣaṭka* called *Saṁbandhāvatāra* contains interesting information on the history of Tāntrik literature".

TSTI p, 113 "*Ṣaṭka* III—The third *Ṣaṭka* of the *Jayadratha Yāmala*, is preserved in a MS—of about the 17th Century ; the writing is Newarī (*cf. ante*, p. 7, n, 2). The total number of pages is 215. The colophon runs thus—

इति भैरवस्रोतसि विद्यापीठे शिरश्छेदे जयद्रथयामले महातन्त्रे चतुर्विंशतिसाहस्रे......

p. 114 "*Ṣaṭka* IV—The fourth *Ṣaṭka* exists in the Darbar Library in an older MS. which probably belonged to Kanoj and

was copied in the end of the 12th Century or in the beginning of the 13th by a disciple of the Kulācārya of King Jayachandra. The colophon runs thus—pp. 339,—340a

इति भैरवस्रोतसि विद्यापीठे शिरश्छेदे जयद्रथयामले महातन्त्रे चतुर्विंशतिसाहस्रे चतुर्थषट्के महालक्ष्मीविद्या...सिद्धिपटलः। समाप्तोऽयं मुद्राषट्कं जयद्रथावतारे...समाप्तश्च परमरहस्यश्चतुर्विंशतिसहस्रं सूत्रराजजयद्रथेन्द्रं। अधिगतसकलशास्त्रस्य योगिनीवृन्दवन्दितचरणयुगलस्य विविधविद्योदितां ततकरणस्य महाकारुणिकस्य महाराजाधिराज-श्रीमज्जयच्चन्द्र-देव पूजितस्य कुलाचार्य-श्रीधरणीपादेव-नामधेयस्य शिष्येण पण्डित—श्रीजोमदेवेन लिखितमिति। शुभमस्तु सर्वसत्त्वानां मङ्गलमहाश्री।

जयपृच्छाधिकार

JAYA-PṚCCHĀDHIKĀRA

A II — by Viśvakarman.
Quoted by Viśvanātha in Kuṇḍaratnākara, Catal. 10, p. 1144.

जयमाधवमानसोल्लास

JAYA-MĀDHAVA-MĀNASOLLASA

A I — archit. by Jayasiṁhadeva.
Bik. 708. Bhk. 21. Poona II,202.

जलार्गल

JALĀRGALA

A I — Oppert 11,461.
by Varāhamihira. Oppert II, 3146.

D — p. 761 (Attributed to Varāhamihira—On door-bars and latticed windows).

जलार्गलयन्त्र

JALĀRGALA-YANTRA

A I Oppert II,3147

D p. 761 (On the architectural instruments and machines).

[जलाशयोत्सर्ग

[JALĀŚAYOTSARGA

A I dh. Paris (B. 2301). Burnell 149 b

A II Ŗgb. 213

T No. 3124 Burnell]

[*जलाशयोत्सर्गतत्त्व

*JALĀŚAYOTSARGA-TATTVA

A I by Raghunandana. Oxf. 287a.
Paris (B 167), Ben. 139 + IO, 1057
Tub. 21. Ŗadh 18. N. W. 120.

AIII by Ra. AS p. 67. CS2, 312, 542].

[जलाशयोत्सर्गपद्धति

JALAŚAY-OTSARGA-PADDHATI

AII by Nārāyaṇa-datta (?) Oudh XX 174]

[जलाशयोत्सर्गप्रमाणदर्शन

[JALĀŚAYOTSARGA-PRAMĀNA-DARŚANA

A I See Dvividha—
Dh. according to the ṚV. and YV.
by Buddhikara Śukla, L. 1990.]

[जलाशयोत्सर्गप्रयोग १, २, ३

— PRAYOGA 1, 2, 3

AIII by Kamalākara Peters. 6, 74.
ADI No. 2187 by Raghunandana
ASB/DC3 Nos. 1995-96. by R ; No. 2510 Rūpanārāyaṇīyaḥ.
TŚ No. 14017 ?]

[जलाशयोत्सर्गविधि

JALĀŚAYOTSARGA-VIDHI

AI Bik. 395 b. by Kamalākara. Quoted Oxf. 277 b of Jalāśayārāmotsargavidhi, by Nārāyaṇa Bhaṭṭa. L. 1837. 2237. Oudh XV, 74. N. P. X, 12. Called also Ārāmostsargapaddhati, Utsargaprayoga. Taḍāgotsarga q. v.
+ IO. 785. 1469
AIII CS 2, 311]

[जलाशयारामोत्सर्ग

—oOTSARGA

T B. L. 3124
TŚ No. 14017

—० कालनिर्णय

—o KALA-NIRNAYA

T B. L. 3125
TŚ 18986]

[जलाशयारामोत्सर्गपद्धति

—°PADDHATI

AI See under Ārāmotsargapaddhati.

AIII by Bhaṭṭa Nārāyaṇa, son of Bhaṭṭa Rāmeśvara. AK 357-359 CS 2, 309 (inc.), 310 (inc.)]

[जलाशयारामोत्सर्गमयूख

JALĀŚAYĀRĀMOTSARGA-MAYŪKHA

AI Utsargamayūkha. Or Jalāśayārāma 99]

[जीर्णोद्धार°—

JĪRNODDHĀRA°—

See A I. p. 207 a, A II, p. 42b. AIII p. 44b.
ASB IDb3 pp. 551-53.
EHI
TC5 No. 157 जीर्णोद्धारादि

ADI जीर्णोद्धारदशकम्, सव्याख्यम्—प्र°
MU Not traceable.

AIII जीर्णोद्धारद°—व्याख्या Śaiva
जीर्णोद्धारविधि db, CS2, 498.]

ज्ञानरत्नकोश (-ष)

JNĀNA-RATNA-KOŚA [-SA]

A I Śilpa. B. 4,276.

D p. 761 (attributed to Viśvakarman. On architecture).

®टोडरानन्दम् : तोडलानन्दम्

TOḌARĀNANDA : TOḌALĀNANDA

Smṛti-Nibandha. Prepared under the Direction of Nārāyaṇa Bhaṭṭa. An encyclopaedia of Sanskrit literature, consisting of the *Aṣṭādaśa Vidyā*, or the Eighteen Branches of Knowledge—compiled under Rājā Toḍara (Toḍala) Malla.

The *Toḍarānanda* gives the following list of authorities *[a] on the *Vāstu Vidyā* : "The names are Varāhamihira, Cyavana, Kaśyapa, Vṛddha-garga. Utpala, Maṇḍavya, Bharadvāja, Vṛddhavaśiṣṭha and Lalla".

Of these Varāhamihira, Utpala and Lalla are writers on *Jyotiṣa.* Bhaṭṭotpala commented on *Bṛhat Saṁhitā* and on *Bṛhajjātaka* (in 966 A. C.) both by Varāhamihira ; Lalla was son of Trivikrama Bhaṭṭa ; and he is quoted by Bhāskara, Śrīpati, Hemādri AI, AII,

AI टोडरानन्द an encyclopaedia of law, astronomy, medicine, by Toḍaramalla.

1. dh. W. p. 147, 345. Bik. 345, 479, 482. Rādh 18.
Ācāroddyata, Rādh 17.
Kālanirṇaya. Rādh 18.
Vyavahāra saukhya. Report XXIV. Rādh 19.
2. Ty. Kāṭm. 11. Bhr. 317, Quoted in Muhūrtadīpaka Vāstu-saukhya NP. VIII, 54. IX, 58.
3. med, W. p. 289. Kātm. 13. Bik-661. Lahore 20.

AII टोडरानन्द attributed to Toḍaramalla.

1) dh. Stein 9o (inc.)
Śrāddhasaukhya, Rgb. 257.
2) Jy. Devīpr. 79, 14 (by Nīlakaṇṭha) Rgb. 868. 869.
Vivāhāsaukhya, Peters, 4, 34 (by Nīlakaṇṭha) Rgb. 868. 869.
Saṁhitāsaukhya Peters. 4, 34 (by Nīlakaṇṭha.)
3) Med. Āyurvedasaukhya, Stein 183 (inc.)

AIII टोडरानन्दे Taḍāgādipaddhatiḥ. CS. 2, 503.

ADI No 4632
(+ Supplementary No. 132) टोडरानन्दम्—ज्यो०

ASB/DC3 Preface, pp. *XXV, XXVI*

'The names of all works bp Toḍala Malla end with the word *Saukhya* "made easy", and the name of the whole work collectively is Toḍalānanda.

ASB/DC5 No 4206 (8174) टोडरानन्दे सर्गावतारः ।

,, Preface, pp. *ccxxiii*

NI (पृ० १८१-१८३) (११६७ ।) टोडरानन्दः वा होरासुखः [सौख्यम्]*b By टोडरमल्ल । Folia, 102. Character. Nāgara, Date, Samvat, 1639

col. इति श्रीमन्महाराजाधिराज—श्रीटोडरमल्लविरचिते श्रीटोडरानन्दे ज्योति-शास्त्रे—होरासौख्यं सम्पूर्णमिति ।

—1) *Ṭoḍarānanda* By K. Madhava Krishna Sarma.

JGJHRI Vol. III, Part I pp. 63-66.

"Ṭoḍarāndnda is an encyclopaedia of Hindu Law, written under the patronage of Todaramalla ; several scholars collaborated in completing this voluminous digest, each an expert. Thus Jyotiṣa was written by Nīlakaṇṭha.

Mss. of this important work, are very rare. A complete Ms. has yet to be brought to light. Of the several parts called Saukhya only some have been noticed by Aufrecht in his *Cat. Catalog.* and by Prof. Kane in his *History of Dharma Śāstra* *c Ms. of the work in the *Anup Sanskrit Library* seems to be the most complete of all known to us. Haraprasad Shastri gives an account of this manuscript. The several parts and the various topics dealt with remained unknown to scholars. Information regarding these as well as the genealogy of T. is contained in the first part *Sargāvatāras Saukhyā* : As stated the work consists of nineteen Saukhyas [Saukhyas or Saṁkhyās ?]*d

(1) Sargā*vatāra*, (2) *Kālanirṇaya* (9) Pratiṣṭhāvidhi. (19) Āyurveda.

—2) Reviewed by Dr. N. J. Shende.

ABHRI Vol. XXIX 1948, pp. 313-14.

*a. Town Planning in Ancient India, by B. B. Dutt, Calcutta, 1925.

Toḍarānanda Vol I. Ed., by Dt. P. L. Vaidya.

Gangā Oriental Series, No 5. Anup Sanskrit Library, Bikaner. "The Volume gives the first two Sections dealing with the Philosophical, Religions, Cosmological Back-ground.'

*c Mm. Pāṇḍuranga Vāmana Kane ; *History of Dharma-Śāstra* (3 Vols.) Part I and Part II.

*b)*d) While the names of sections are given as *Saukhya* by Pdt, K. M. Krishna Sarman—'*ASB*, *DC3* however (by Pdt. Haraprasad Shastri, who did not himself examine the *Bikaner* Mss.) reads the name of the Sections of the *Nibandha* as *Saukhya*, but N1 also has *Saukhyam* ; as also AI, AII.

तक्षसूत्रम्

TAKṢA-SŪTRAM

Mm. Umeśa Miśra D. Litt ; *Takṣa-Sūtra*
(*Science of Carpentry*) B. Law 2 Presentation Vols.
(Cal., 1945 & Poona, 1946) Vol, 2, pp, 237-38

तच्छुशास्त्र

TACCHU-ŚĀSTRA

D p. 761. (same as Manushyālaya-chandrikā).

तडाक-, तडाग-, [-प्रतिष्ठा, उत्सर्ग],

[TAḌĀKA°—, TAḌĀGA—] [—°PRATISṬHĀ,—°UTSARGA]

AI p, 215b MO
AIII p. 46a MM1 pp. 135-43

तारालक्षण

TĀRĀ-LAKṢANA

A I sculpture. Burnell 62 b.
D p. 761 On sculpture (image of the goddess, Tārā) [?]
T p. 62 b Rules [re :] how to make idols.
TŚ Not traceable

*तन्त्रसमुच्चय

* TANTRA-SAMUCCAYA

A I tantr. Oppert 2845, 5984.
A II tantr. Quoted by Abhinava Gupta, Catal. 10. p. 840,
AIII Whish 152.
AD Pt. II. p. 47 40 C 27
ADI P. 49—Nārāyaṇa
MO D. 18337 Incomplete—By Nārāyaṇa. D. 18721 Complete.

Com : *Vimarśinī* by Śaṅkara

[The *Tantrasamuccaya* deals with the rituals of consecration, daily worship, festivals and other kindred matters of the deities in temples—explained in ancient Tantrik literature. It is now accepted as the highest authority in the Kerala countries on matters connected with the temple worship. The work consists of 12 *Paṭalas*.

The author—Nārāyaṇa, a member of Jayantamaṅgala, N. Travancore, lived in 1426 A. C. and Śaṅkara, the author's son wrote the commentary.]

* *Tantrasamuccaya Paṭalas* I-VI (Part I), *TSS*, No. LXVII
With Commentary Vimarśinī, Ed. by Mm, Gaṇapati Śāstrī.
T.S., *Paṭalas* VII-XII (Part II). *TSS*. No. LXXI
Ed. by Mm. G. Śāstrī. Ditto., 1921.

The Tantrasamuccaya of Nārāyaṇa with the Commentary *Vimarśinī* of Śaṁkara & *Vivaraṇa* of Nārāyaṇaśiṣya, Part I, *Paṭala* I-IV. Ed. by V. H. Ramaswami Shastri. *TSS*. No. 151. Trivandrum, 1945.

—(Reviewed by) R. N. Gaidhani : *ABHORS*. Vol. XXVII, Parts I-II, pp. 172-73.

"The Comm. *Vivaraṇa*, published critically for the first time, gives better readings and interpretations. Unfortunately it is not complete for the Second *Paṭala*.

The Sanskrit Introduction analyses its relation to the *Śilparatna* and gives a comparative study of the two Commentaries.

The Tantras open vast opportunities for Sanskrit Scholars interested in Indian Art & Architecture."

——K. Rama Pisharoti : *Hindu Architecture according to Tantra samuccaya*, (Part I), JISOA, Vol, pp. 203-17.

* N. V. Mallayya : *Studies in Sanskrit Texts on Temple Architecture with special reference to the Tantrasamuccaya.*

JAU. Vol. IX, No. 1—Part I : Introduction (pp. 1-25)
„ 2— „ II : Paṭala I, Paṭala II.
Text and Translation (pp, 27-75)
—Part III : Notes, Part I (pp. 77-138) :
Paṭala I (Stanzas 1-30) : Preliminary.
Topics in the Science of Temple Architecture.

JAU. Vol. X. Nos, 1, 2, 3 : Notes, Part II (pp. 139-342)
(Stanzas 1-60)
Vol. XI, No. 1 (Stanzas 61-84), Paṭala II (Stanzas 1-84)

JAU. Vol. XII, No. I—Preface (i-vi.), Contents (vii-xii).

तन्त्रसमुच्चयविवरणम्

TANTRASAMUCCAYA-VIVARANAM

ADI P. 49—Nārāyaṇa [Āgama]

दशतालन्यग्रोधपरिमण्डल-बुद्धप्रतिमालक्षण

DAŚA-TĀLA-NYAGRODHA PARIMAṆḌALA-BUDDHA-PRATIMĀ-LAKSANA.

D. p. 762 — On the ten-tāla measure of Buddha images, exists in Tibetan translation ; the original Sanskrit version is apparently missing.

*बुद्धप्रतिमालक्षणम्

BUDDHA-PRATIMĀ-LAKṢANAM

C. Pp. 199 ff. A short treatise on images of Buddha. Add. 1706. III.

— C Pratimālakshaṇavivaraṇam.
Add. 1706. IV. — A comm. on the last work.

Add. 1706. V. Part of a commentary on a work similar to the two last.

Add. 1706. VI. A work on the dimensions of Caityas and of Images.

Add. 1706. VII. Fragment of a work on Measurements, similar to the preceding.

Add. 1706. VIII. A somewhat later but complete copy of the work described under No. V.

N2 See pp. 41 f 137 under *Devapratimālakṣaṇam*.

VBH. No. 2713.

— Reviewed by Manomohan Ghosh : *Buddhapratimā-lakṣaṇam* With the Commentary *Sambuddha-bhāṣiṭa-Pratimālakṣaṇa-vivaraṇī*. Ed. by Haridas Mitra. Princess of Wales Saraswati Bhavana Texts No. 48, Benares, 1933. Review IHQ, June 1936.

* 1) Haridas Mitra : The *Buddhapratimālakṣaṇam* (PW) SBHT No. 48.

*2) Jitendranath Banerjea : *Pratimālakṣaṇam* [*Samyak-sambuddha-bhāṣita-pratimā-lakṣaṅam*] (Edited and Translated by) JDL (CU) Vol. *XXIII* (2), pp. 1-85.

दक्षिणामूर्त्ति०—

DAKṢINĀ-MŪRTI०—

ADI ; MO ; MU { —०कल्पः
—०पटलः
A1 ०—पद्धतिः }

दशमहाविद्या

DAŚA-MAHĀ-VIDYĀ

The Ten Principal Śākta Deities.

[See Kālī, Tārā, Ṣoḍaṣī, etc.]

AI ; AII ; AIII.

दुर्गाप्रतिष्ठा

DURGĀ-PRATIṢṬHĀ

AI Oppert II, 9724

दुर्गाप्रतिमाप्रतिष्ठा

DURGĀ-PRATIMĀ-PRATIŚṬHĀ

MM[1] Nos. 216-18.

देवप्रतिमालक्षण

DEVA-PRATIMĀ-LAKṢANA

See under [Daśa-tāla-nyagrodha] parimaṇḍala. Buddha-pratimā-lakṣaṇam.

N[2] Preface, p. xvi —

"*Deva-pratimā-lakṣaṇa*, pp. 41 and 137, is in the form of a *Saṅgīti*, Sāriputra asks the Lord how his follwers are to conduct themselves after *Nirvāṇa* of the Lord. The Lord says that they should erect *stūpas*. The words of the book are *Nyagrodha-parimaṇḍa-laṃ Kāyaṃ*, i. e., the body of the Buddha in the form of a *Peepul-Tree* ; its length and breadth should be equal. They should consecrate images for worship not only of Buddhas but also Bodhisattvas. The images of Bodhisattva should be 120 *aṅgulis* and that of Buddha 125 *aṅgulis*. The head-dress should be 4 *aṅgulis*, the hair 6 *aṅgulis*, and the face 18½ *aṅgulis* and so forth".

(पु० ४१) No. III. 063 J. Extent in ślokas, 200. Character, old Newāri. Date ? Appearance, old.

(पु० १२७) No. III. 259 B. Ślokas, 330. Character, Newāri. Appeaarnce, New. Date NS. 763 = 1643 A. C.

' Though styled differently, these are, practically, same as *Daśa-tāla-nyagrodha-Parimaṇḍala-Buddhapratimā-lakṣaṇa* (*Sub voce*).

Introductory Remarks : (*Ibid*, *2*, pp. 4-5) "Another interesting point to be taken notice of, in connection with this text is that it has been elaborately commented on by the author of the treatise called *Kriyā-samuccaya*, a work on Buddhist rituals, in its pages 186b-189b (the work is unpublished)."

Ibid, pp. 67-63. "Appendix C. Extracts from *Kriyā-Samuccaya* (From the MSS. Copy in the possession of Dr. P. C. Bagchi, M. A., D. Es., Letters, Lecturer, Cal. University, with his kind permission)."

[❋ देवप्रतिष्ठातत्त्वम् (प्रतिष्ठातत्त्वम्)

DEVA-PRATIṢṬHĀ-TATTVA

by Raghunandana.

AI p.259 Rādh. 18 Ben. 139, NW. 100.

AIII [p. 74 ASP, प्रतिष्ठातत्त्वम् 109] p. 50 [AS p. 84 (2 Mss.), CS2, 337 , 545.

{ ADI No. 2842. देवताप्रतिष्ठा—रघुनन्दन भट्टाचार्यः, ध०
No. प्र० त०—रघुनन्दनः, ध०
(MO, MU) }

ASB/DB3 No. 1998 (*5155*). देवप्रतिष्ठातत्त्वम् । By Raghunandana. Complete. Character, Bengali of eighteenth century.
No. 1999 (*4680*) ,,. Character, Bengali of the nineteenth century.
No. 2024 (*4698*) देवप्रतिष्ठाप्रयोगतत्त्वम् । ,,.Character ,,.

MM[1] No. 267. प्र० त० A manual of Karmakāṇḍa By Raghunandana. Dealing with the प्रतिष्ठाविधान of Gods,
No. 220. By Raghunandana.

MO

MU

* Published under *Aṣṭāviṃśati-tattvam*
Ed. by Duḥkhi Rāma Kāvyaratna, Cal., 1314 B. S.

देवप्रतिष्ठापद्धति

DEVA-PRATIṢṬHĀ-PADDHATI

A II Peters. 4, 8.
See Pratishṭhāpaddhati]

देवप्रतिष्ठावापीकूपतडागोत्सर्गविधि

DEVA-PRATIṢṬHĀ-VĀPĪ-TAḌĀG-OTSARGA-VIDHI

AII from the Nirṇaya-dīpaka by Acala ; CU. add. 2405.

[देवताप्रतिष्ठाविधि

DEVATĀ-PRATIṢṬHĀ-VIDHI

A I Bik. 380.]

*देवतामूर्तिप्रकरणम्

DEVATĀ-MŪRTI-PRAKARAṆAM

A I Sculpture by Maṇḍana. Bühler 558.

AIII archit. by Maṇḍana Sūtradhāra AS p. 84.

ASB I. G. 89.

BH वृहन्मण्डनः 99. Bühler's collection Missing

* *COS.* General Editor : Narendrachandra Vedāntatīrtha. M. A. No. XIII. *Devatāmūrti-prakaraṇam and Rūpamaṇḍanam* (Manuals of Indian Iconography and Iconometry) Critically edited for the first time with notes and commentary. By Upendramohan Sāṅkhya-tīrtha. With an Introduction by Haridas Mitra. Cal., 1936

— Dr. Manomohan Ghosh : *Devatāmūrti-prakaraṇam.* IHQ., June 1936 ; pp. 363-64. (Review).

— Dr. Jitendranath Banerjea : *The Development of Hindu Iconography.* Cal. Univ., 1941 ; pp. 19, 23, 25.

देवताशिल्प

DEVATĀ-ŚILPA

D p. 763 On sculpture, dealing specially with the images of deities.

देवालयलक्षण

DEVĀLAYA-LAKṢAṆA

A I archit. Oppert 5998

D p. 763 On the construction of temples.

देवीमाननिर्णय

DEVĪ-MĀNA-NIRṆAYA

A I Oppert II,3166. ?

नारदशिल्पम्

NĀRADA-ŚILPA

MU A. 764. By Nāradamaharṣi

ADI P. 63. NĀ°-Śi°-ŚĀSTRAM

———*JISOA*. Vol. III, No. 1, June, 1935, pp. 15 ff.

V. Raghavan : *Two Chapters on Painting in Nārada-Śilpa-Śāstra.*

[Ms. at Adyar, IX. J. 33]

Nārada quotes a few authorities, most of whom (4-7) are unheard of before (*Nā°-Śi°-Śā°-, Pāṭha 66*) :—1) *Kāśyapa* ; 2) *Bṛhaspati* ; 3) *Prajāpati* ; 4) *Anuloma*[1] ; 5) *Bṛndaka*[2] 6) *Nādadhvani* 7) *Bhagavān Bhārgava Nādadvani* ; 8) *Bha°-Bhā°- Uśinara*, perhaps same as *Uśanas, Śukra*. [*Vide Op. cit* Note 1].

1) One *Anuloma* is mentioned as an ancient Ṛṣi (who promulgated the *Tantras*) in the *Jayadratha Yāmala, Ṣaṭka I, Paṭala 36 Sūtranirṇaya* (*Srotonirṇaya*).

———*TST1*, pp. 109—114.

2) One *Bṛnda* is an *Āyurveda Ācārya*—author of *Siddha-Yoga* [AI] and *Gada-viniścaya* [AI, AD.]

नारदसंहिता

NĀRADA-SAMHITĀ

D p. 763—deals with the following subjects :

(1) Sura-pratiṣṭhā.

(2) Vāstu-vidhāna.

(3) Vāstu-lakshaṇa.

नावाशास्त्रम्

NĀVĀ-ŚĀSTRA

D p. 763. "On ship-building and navigation." But the work is chiefly astrological. Some directions are, however, given respecting the materials and demensions of vessels.

D p. 763. Another MS.—title lost : gives names of 30 Works.

P p. 441. A treatise on shipbuilding and navigation as Nāvaśāstram also known as Kappal Śāstram. An unnamed work deals with navigation is well as house-building and other topics taught in 36 works which are enumerated.

—W. Taylor : A Catalogue Raisonnée of Oriental MSS. in the Library of the late College of Fort St. George (Madras 1857), Vol. III p. 6 and p. 350.

निश्वासाख्यमहातन्त्रम्

NIŚVĀSĀKHYA-MAHĀ-TANTRA

A III p. 64a Rep. p. 5.

N1 *Preface*, p. lxv—"Niśvāsākhya-Mahā-Tantra, p. 11, No. 279 is—dilapidated—the Śivaite Work* on Architecture is a part of this tantra. The present Codex professes to be six thousand ślokas in extent, but the MS. does not go much beyond the Pratiṣṭhā Tantra. It was copied in N. S 180 = 1060 A. D."

* Apparently, this refers to N1 (पृ० २-६) pp. 2-6, *Pratiṣṭhā-Tantram*, प्रतिष्ठातन्त्रम् No. 84. (See Pratiṣṭhā-trantra 3— प्रतिष्ठातन्त्रम् ३ of this Index).

Cf. Niśvāsāgama (Viśvāsāgama) T02. *691 b*, and Kāraṇāgama, Pratiṣṭhātantra, Kriyāpāda, Uttarakāraṇa MO *R. 1612*.

❀निष्पन्न-योगावली

NIṢPANNA-YOGĀVALĪ

—A work of Pandita Abhayākara-gupta.

CB p. 40—No. Add 1279—its is written on paper in Newari and is dated N. S. 945 (1875).

Oriental Institute Baroda, No. 14031, written in Newari characters of the last century.

Private Collection of the editor *G.O.S.*—a recent copy written in Newari characters of the last century.

The author, Mahāpaṇḍita Abhayākaragupta was attached to the Vikramaśilā monastery and belonged to the end of the 11th and beginning of the 12th centuries. The work belongs to the Buddhist psychic literature and is a work on completed meditations. Herein a cluster of Tāntrik deities, well-arranged in Maṇḍalas is visualised. "The iconographic importance of the Niṣpannayogāvalī cannot overrated, since it gives for the first time iconographic details of more than 600 Buddhist deities, provides materials for the correct identification of numberless Buddhist images".

There are altogether 20 Maṇḍalas in 26 chapters some, short and some long. All these Maṇḍalas describe innumerable deities of the Tantrik cult. Thus it is more comprehensive than the Sādhanamālā. It is also useful in tne identification of a very large number of images of the Lamaistic Pantheon. More than 700 images were discovered in a Lamaistic temple in Peking and were studied by Clark along with similar materials from other Tibetan sources in his *Two Lamaistic Pantheons* (in 2 volumes) published in the Harvard Yenching Institute Monograph Series. With the help of the *Niṣpannayogāvalī* it is now possible to supply full iconographical descriptions of most of the images.

**GOS, No. CIX*, edited by Benoytosh Bhattacharya. 1949, Baroda.

There is a parallel text in Tibetan entitled *Rin ḥbyuṅ* which is a collection of Maṇḍalas. It is a text on the iconography of Tantrik deities. It was used to a large extent by Grünwedel in his *Mythologie des Buddhismus* and also by Clark in his *Two Lamaistic Pantheons* already referred to. It has been recently discussed by Rev. F. A. Peter, in *JASB*, Letters, vol IX. 1943—*Introduction to an unpublished Tibetan Iconographical work.*

पक्षिमनुष्यालयलक्षणम्

PAKṢI-MANUṢYĀLAYA-LAKṢANA

A I   Śilpa. Oppert 6030.

D   p. 763. On the construction of human dwelings and aviaries.

पञ्चरुद्रप्रकारकथनम्

PANCA-RUDRA-PRAKĀRA-KATHANA

N2 III. 328D ; Extent in ślokas 1000. Character Newari.

विषयः । इति श्रीमहारुद्रकल्पे नन्दिकेश्वरशतानन्दे संवादे पञ्चरुद्रप्रकार-कथनं नाम प्रकरणम् ।

„ „ कर्मविपाके अधिकारि-निरुपणं नाम प्र० ।

„ „ कलसरुद्रप्र० समाप्तम् । „ „ मण्डपनिर्माणम् प्र० ।

„ „ तोरणद्वारजापप्र० । „ „ वेदिनिर्माणप्र० । „ „ ध्वजारोपणप्र० ।

„ „ कुण्डनिर्माण प्र० । „ „ सर्वतोभद्रनिर्माण प्र० । „ „ न्यासप्र० ।

परशिवविश्वकर्मीयम्

PARA-ŚIVA-VIŚVA-KARMĪYA

MO/TC3, IB Paraśiva-Viśva-Karmīyam with Telegu Tikā
R. No. 2488.

'The portion contained herein gives the details of the rites connected with the consecration of proper images in temples. The commentary in Telegu is by Kṛṣṇamācārya, probably son of Veṅkaṭārya of Bhattar family'.

पञ्चरात्रम्

PANCA-RĀTRA

A I On architecture. Quoted by Ramraj.
: by Peḍḍanācārya. Mack. 132.

पाराशरीयसंहिता

PARĀSARĪYA-SAMHITĀ

K No. 2160

पिङ्गलामतम्

PINGALĀ-MATA

N2—Preface, *p. xxiii* & पृ० ६१-७०

Preface, *p. xxiii*—"*Piṅgalāmata*" "is an interlocution between Piṅgalā and Bhairava. It defines Āgama as that from which all orders

proceed, they issue from the mouth of Śiva, and are transmitted through tradition in versified form. It defines Śāstra as that which rules or saves. Jñāna is that which leads (guides) and Tantra is that which spreads over (i. e. propularise) and saves."

पृ० ६९-७० — III. 376B. पिङ्गलामतम् । Folia, 123

Extent in ślokas, 4200. Date N.S. 294 - 1174 A.D.
Character, Old Newari (mixed Bhujimo).
The wooden boards have six illustrations,
Brahmā — ; Śiva — Pārvatī ; Viṣṇu — ;
Gaṇeśa — ; a Śivalinga ; Kālika — with *Vāhanas*.

Col. इति पिङ्गलामते जयद्रथाधिकारे व्याख्याप्रकरणं समाप्तम् ।
इति ब्रह्मयामले जयद्रथाधि० पि० म० प्रश्नप्रकरणो नाम प्रथमः ।
" " सामान्यलिङ्गप्रकरणो नाम द्वितीयः ।
" " साधनलिङ्गाधिकार नाम प्रकरणं तृतीयः ।
" " प्रतिमाधि० " प्र० चतुर्थः ।
" " पीठाधि० " " पञ्चमः ।
" " द्वाराधि० " " सप्तमः ।
इत्याद्ये जयद्रथाधिकारे द्वादशसाहस्रे पिङ्गलामते वास्त्वधिकारनाम प्रकरणः ॥

TST1 pp. 7, 105-9—*Appendix IV. Piṅgalāmata.*

P. 7—"The *Brahmayāmala* has its supplements and two of them are preserved in the Darbar Library—

(1) *Piṅgalāmata*, (2) *Jayadrathayāmala*. The latter is a very extensive work containing about 24,000 ślokas divided into 4 ṣaṭkas of 6,000 ślokas each. The MS. of the *Piṅgalāmata* was copied in the Nepal Samv. 294 = 1174 A. C. There can be no doubt about the fact that it is a supplement to the *Brahmayāmala* and is connected with the *Jayadratha*—.

JISOA Vol. XI. 1943 pp. 9-31. On the Canons of Image-making ; Piṅgalamata, Ch. IV By P. C. Bagchi.

I, pp. 11 ff.

"Chapter IV of the Piṅgalāmata deals with iconometry as well as with the iconography of a number of gods and goddesses. The chapter is entitled Pratimādhikara. The iconometrical portion, is more comprehensive than the corresponding chapter in the Brahmayāmala. It gives two kinds of measurements : One is called the 'dvāramāna' or the measurement according to the height of the temple doors and the other is called 'karamāna, or the measurement according to the length of the arms.

The doors of a temple are of three types : The door of minimum height,—of medium—and—of maximum height. The images accordingly

are also of three types : Kanyasā, Madhyamā and Jyeṣṭhā. This is the 'dvāramāna' measurement and it was followed in the case of the bigger images. Of the three types only the first is described by the Bṛhatsaṃhitā and the Hayaśīrṣa Pañcaratra. According to our text, the height, of the Kanyasa variety of image is to be determined thus :

[*Prāsādasyādhamaṁ dvāraṁ vasubhāga-kṛtocchrayam / bhāgamekaṁ parityajya punaḥ śeṣaṁ tridhā kuru // ekaṁ pīṭhagataṁ kṛtva dvibhāge pratimā bhavet/kanyasaiṣā samākhyātā*——— ———//

"Divide the height of the smallest door of the temple into 8 parts. Leave out one part and divide the rest into three. (Of these three parts again) leave one for the pedestal. The image occupies the remaining two."

— — "One type of image—is measured according to the height of the lowest door, the Kanyasā. The other two varieties, the Madhyamā and the Jyeṣṭhā — — are measured — —, according to tho heights of the middle-sized and the highest doors of the temple. The classification of the images according to 'dvāramāna' into Jyeṣṭhā, Madhyamā and Kanyasā is not known from any other source*. It may have some relation with the three-fold classification of images into Pravara, Sama and Nyūna as given in the Bṛhat Saṁhitā but its basis of measurement is different. The threefold classification of the Brahmayāmala into Divyādhika, Divya and Divyādivya is similar to the classioation given in the Bṛhat Saṁhitā, The classification of Brahmayamala is based on 'tālamāna.' — — — It is clear that the threefold classification of the Piṅgalāmata into Jyeṣṭhā, Madhyamā and Kanyasā is not based on the 'tālamana'.

[*This system of classification of the images according to 'dvāra-mana', is however to be found in a much later Work—*Devatāmūrti Prakaraṇam* (*Dmp* Abbrev.)* ascribed to Sūtradhara Maṇḍana, the court-architect of Maharana Kumbha-Karṇa of Medapaṭa (15th cent.). The Art tradition therefore seems to be preserved, uninteruptedly, though at widely distant parts of India, even. And the directions are extremely clear—for determining heights. **OSS. No. 12 Dmp*, 1936. *I Adhyāya*, 15, 16.]

"The Piṅgalāmata begins by giving a description of the trees that are to be selected in the forest for the purpose of image-making". The procedure is as follows : *Vanopavana-praveśaḥ* ; *grāhyāgrahya-vṛkṣāvalokanam* ; *vṛkṣa-parīkṣā* ; *japanam* ; *validānam* ; *svapna-māṇavaka-dvāra svapna-kathanam* ; *vṛkṣacchedaḥ* ; *karmaśālānayanam* i. e. bringing it to the *atelier*, work-studio.

"1. *Dvāramāna*—or measurement according to the height of the temple door.

2. *Karamāna*—or measurement according to the length of the arms.

3. *Dīrghamāna*—or measurement of the height.
4. Measurement of the face *Mukha.*
5. Sections of the face [*vaktra*].
6. The vertical sections of the body, [by different plumb-lines *sūtras*].
7. The parts of the body *pratyavayava.*
8. So far the characteristics of the images of compassionate gods *Prasannapratimālakṣaṇa* have been described. There are also images of irregular proportions, [*viṣama* ones, conceived with irregular measuring lines *viṣamaṁ sūtra-kalpanā*]
9. Images of female deities, *striyā rūpam.*

पीठलक्षणम्

PĪTHA-LAKṢANA

AI Śilpa. Oppert 6037.

See BALI-PĪTHA-LAKṢANA *Post.*

पुरनिर्माणम्

PURA-NIRMĀNA

T Ms. No. 16079.
Not noticed by Burnell

TŚ No. 15428. The Ms. is in good condition. From the साम्राज्यतन्त्रम् ।

[पूजा०—ऽऽधाराः —०प्रतिमा, —०प्रतीकम्, —०मण्डलम्, —०यन्त्रम्

PŪJĀo-oĀDHĀRA {—oPRATIMĀ, —oPRATĪKA, —oMANDALA, —oYANTRA

WORSHIP-RECEPTACLES [-SUPPORTS]

Images ; Symbolic Representations ; Diagrams ; Geometrical Figures.

Of the *Maṇḍalas* and the *yantras* ——— some are made in three dimensions e. g. a *Śrī Cakra* specimen, Prof. E. B. Havell brought to light. *The Mathematical Basis of Indian Iconography* by E. B. Havell.

In *RUPAM* No. 29. Jan., 1927. Ind. Soc. Or. Art. Cal., pp. 6-13. Cf. figures 3&6.

The Theory and the Philosophy of these *Maṇḍalas* and the *yantras* are at once, deep and abstruse.]

[पूर्त०—

PŪRTAo—]

[Works of Public utility ; Pious Foundations]

AI p. 344b पूर्त dh. by Kamalākara. ... ...

पूर्तप्रकाश from the Pratāpanārasiṁha by Rudradeva, ...

पूर्तमाला dh. by Raghunatha. ...

पूर्तोद्द्योत dh. by Viśveśvara ...

AII p. 77a पूर्त dh. by Kamalakara. ...

पूर्तप्रकाश from the Pratapanarasiṁha.

ASB/DC3, No. 2183. पूर्तकमालाकरः by Kamalākara.

No. 2187. पूर्तदिनकरोद्योतः By Gagabhaṭṭa.

No. 2512. पूर्तरत्नम् By Lakṣaṇabhaṭṭa.

No. 2525. पूर्तप्रकाशः (प्रतापनारसिंहः) By Rudradeva

HSP Nos. 3053-54. पूर्तकमालाकरः Author.—Kamalakara.

MM1 No, 265. पूर्तदिनकरोद्योतः By Gagabhaṭṭa. Character Maithilī. Incompl. This has been composed after the Matsya-purāṇa.

The above Works are few of the outstanding examples.

पृ० ६९-७०—पिङ्गलामतम् ।

प्रतिमालक्षणम् ?*

PRATIMA-LAKṢANA 1*

N2 (p. 190) *III. 319 b.* 'A work entitled प्रतिमालक्षण from लक्षणसमुच्चय It begins :—

लक्षणञ्च प्रवक्ष्यामि नराणाम् हितकाम्यया ।
येन विज्ञानमात्रेण संक्षेपेण तु विस्तरात् ॥
लक्षणं साधयेत् सर्व्वं देवप्रासादनिर्म्मितम् ।
सुवर्णतारताम्रञ्च लौहपाषाणदारुकम् ॥
कांस्यञ्च मृन्मयञ्चैव पश्चापुस्तकेति च ।
प्रतिमाप्रासादस्त्वैव शास्त्रमस्त्रादि योजयेत् ॥

योजितव्यं प्रयत्नेन लक्षणं समुदाहृतम् ।
कात्यायने * * विधिं नराणाम् हितकाम्यया ॥
[Read (त्व)विस्तरात् ॥ ०तार-ताम्र(ज) -लोह०- ॥ प(टे)वा
पुस्त(केऽपि) च । (प्रासादं प्रतिमाश्चैव) ॥]

प्रतिमाविचारः

PRATIMĀ-VICĀRA

MM1 A handbook of miscellaneous subjects, dealing with Pratimā
Incompl. Vi o—.

प्रतिमास्वरूपनिरूपणम्

PRATIMĀ-SVARŪPA-NIRUPANA

MOI1 D. 5775 Incompl.
On the characteristics of the divine images to be used for worship.

प्रतिमाद्रव्यादिवचन

PRATIMĀ-DRAVYĀDI-VACANA

AI Śilpa. Oppert 6384.
D p-766. [On the materials of which idols are made].

[प्रतिमादानविधिः

TŚ MS. No. 13592—93 Not noticed by Burnell
Ms. No. 3330b—31b.

प्रतिमाप्रतिष्ठा

PRATIMĀ-PRATIṢṬHĀ

AI dh. by Nīlakaṇṭha K. 184.

प्रतिमाप्रतिष्ठाविधि

PRATIMĀ-PRATIṢṬHĀ-VIDHI

AI dh. NP. V, 46.]

प्रतिमालक्षणम् २

PRATIMĀ-LAKṢANA 2

AI by Vyāsa, B. 3, 106.
from Agnipurāṇa. Burnell 187 b.

प्रतिमालक्षणम् ३

PRATIMĀLAKṢANAM 3

C Add. 1706. II
from Varāhamihira's Bṛihatsaṃhitā

प्रतिमालक्षणम् ४

PRAO-LAO—4

TŚ Ms. No. 13599 Not noticed by Burnell
Ms. No. 3330b
Complete. Ms. in good condition

प्रतिमालक्षणविधानम्

PRATIMĀ-LAKṢANA-VIDHĀNA

[Vide *Mayaśāstram*]

VBH No. 1086
—P. N. Bose : *Principles of Indian Silpaśāstra*—PO(S)S
No. XI. Appendix II (पृ० १५-१७)
Colophon इति विश्वकर्मकृते सारसमुच्चये
प्रतिमाल० वि० पंचमोऽध्यायः ।

*प्रतिमामानलक्षणम्

PRATIMĀ-MĀNA-LAKṢANA

[* Vide *Ātreya-tilakam*]

Brahmayāmala—tantra, Ch. IV A New Text on Pratimālakṣaṇa By P. C. Bagchi, JISOR, Dec 1935. p. 3 "During my second vist to Nepal in 1929 I came across.........another text called the Pratimāmānalakṣaṇam.......... the copy of the Ms. which I secured is very correct......"

प्रतिष्ठातत्त्व

PRATIṢṬHĀ-TATTVA

AIII p. 74. Also called Maya-saṁgraha on architecture.
N1 पु० ६, १५३७ No. १५३७ (ख) ।

प्रतिष्ठातन्त्र (१-५)

PRATIṢṬHĀ-TANTRA (1-5)

1. AI See Mayamata.
2. AIII p. 74 On the architecture in a dialogue form between Śiva and Pārvatī.
3. ADI No. 3776. प्रतिष्ठात० (कारणागमे)—आ०
N1 पु० २६६२-११६ Nos. ८४, १५०८ (ठ), (१२६१ क)
Also पु० ११, No. २७९ निश्वासाख्यमहातन्त्रम् ।
4. T Burnell's Cat. No. 3641.
TŚ No. 15426 Compilation from Śakalāgamasaṁgraha and Suprabhedatantra.
5. TO5 No. 177 प्रतिष्ठातन्त्रम् (देवोद्भवम्)
Tantra, आदिपुराणान्तर्गतम् ।

This important text, *Pratiṣṭhā Tantram 3* professedly part of the Śivaite *Niśvāsākhya Mahātantram* seemed to be at least 104(5) *Paṭalas* in extent ; a voluminous compilation, in sixty-four thousand *ślokas*.

Evidently, N1 ८४ "चतुःषष्टिसहस्रन्तु शास्त्रं वै श्लोकसंख्यया ।"
corresponds to N1 २७९ "ग्रन्थं सहस्रसुविचित्रयुतश्च षष्ठ"

Comparison of the extant Mss. is now made and the different fragments pieced together, for the first time [See *Post*]

About, *79* (*80*) Seventy-nine (Eighty) *Different Paṭalas* are preserved.

N1 ८४ ।प्र०त०। २४० पत्राणि ।
[*1146 A. C.*] *59, Paṭalas*
N1 १५०८(ठ) । प्र०त० ।
[*1134 A. C.*] Ten, *10 pa-* प०
N1 १२६१ (क)।प्र० त० । Folia, 37. Extent, 774 Ślokas.
Character, Newārī. *Date (?) Appearance, very old.*
Verse Generally correct *10 pa-*
N1 २७९ । निश्वा०त०।१२० पत्राणि । [*1065—6 A. C.*] *6 pa-*.

Comparison (of the Colophons and the Subjects, of the different mss. of *Niśvāsākhya-Mahātantrā* and *Pratiṣṭhā-tantram* 3.

N 1 (पृ० २-६)। ८४।
Pr. T3 प्र० त० ३। पुष्पिकाः।

इति निश्वासाख्ये महातन्त्रे बीजभेदे प्रतिष्ठातन्त्रे देव्यामते प्रश्नपटलं प्रथमः। [N1 279]
इति स्थापका ? स्थपतिलक्षणम् ।२।
„ लिङ्गयोनिपटलम् ।३।
„ रत्नजलिङ्गलक्षणम् ।४।
„ पार्थिवलि० ल० ।५।
„ वनप्रवेशपटलः ।६।
„ वृक्षलक्षण प० ।७। [N1 279]
„ पाषाणल० प० ।८।
„ वनाधिवासप० ।९।
„ वृक्षग्रहण ल० प० ।१०।
„ लिङ्गस्यभागमान ल० प० ।११।
„ लिङ्गपरिग्रह प० ।१२।
„ यात्रा प० ।१३।
„ लिङ्गपरिग्रहविधान प० ।१४।
„ लिङ्गवर्त्तन प० ।१५।
„ शिरा*(रो) व० प० ।१६।
„ गर्भ ल० प० ।१७।
„ —च्छन ? ल० प० ।१८।
„ ब्रह्मशिला ल० प० ।१९।
„ मृत्तिका ल० प० ।२०।
„ अधिवासनकर्म्मक्रम प० ।
„ ब्रह्मरेखा ल० प० ।
„ पिण्डिकाधिवासनविधि प० ।
[N1 1261 क]
„ भूतबलिदान प० ।
„ अधिवासन प० ।
„ ब्रह्मशिलाभ्य(न्य)ास प० ।
„ अनन्तासनपूजा प० ।
इति शक्त्यवतारपटलः ।
„ विद्याख्य(?)* (विद्याख्य)* परिज्ञान प० ।
„ सदाशिवतत्त्वोपवर्णन प० ।
„ शिवस्वरूपविचारोक्ति प० ।
„ अनन्ता...प्रश्नविचार प० ।
„ स्थाप्यमानलिङ्गदोष प० । [N1 1261 क]
„ प्रतिष्ठापटलः [N1 1261 क]
„ प्रतिष्ठापद्धति : [N1 1261]
„ प्रतिष्ठाकाले कर्म्मपटलम् [N1 1261 क]
„ चण्डयाग प० । a [P.T]
„ सामान्यप्रतिमालक्षणं परिसमाप्तम् ।
„ सुराणां विविध प्र० ल०
„ दानवादीनां समुदयल० [N1 279]
„ प्रतिमालक्षणे हिताहित ल० प० ।
„ जीर्णोद्धारविधान प० ।
„ वृषभ ल० प० ।
„ दिग्विभागनिर्देशपरीक्षायां नगरग्रामखेटकानां दिग्विशेषणपटलम् । [N1 279]
„ भूपरीक्षा प० ।
„ हस्तलक्षण प० ।
„ भूप्रमाण प० ।
„ वनयात्रापटलः समाप्तः ।
„ दिक्स्थापनपटलः ।
„ कीलकसूत्रकीलकारोपण—
—खातप्रमाणलक्षण प० । *b)

*a) Compare चण्डस्थापनं । लक्षणसमुच्चयः, विधिः १७ ।
*b) *Cf. Samarāṅgana Sūtradhāra, Adh. 37. Post.*

इति वास्तुविभागपटलः । [Nı 1261 क]
„ वास्तुदेवाभिधानपटलम् । [„]
„ शल्योद्धार प० । [„]
„ सूत्रपात ल० प० । [„]
„ वास्तुयाग प० ।
„ शिलान्यास प० ।
„ पीठोपरि...सूत्रतः ल० पटलम् ।
[* सोम-] सूत्र० ?
„ प्रासादपटलः
„ प्रासादभूविभागवर्त्तन प० ।
„ नामप्रमाण ल० प० । (नाग० ?)
„ सर्व्वभित्तिप्रमाण ल० प० । [Nı 1508 ठ]
„ प्रासादविशेष ल० प० ।
„ द्वार ल० प० ।
„ प्रासादद्रव्य ल० प० ।
„ प्रासादानां विशेषसामान्यलक्षणपटलम् ।
„ प्रासादानां समुदायेन विशेष
ल० पटलः । [Nı 279]
„ प्रासादोद्यमन प० । [Nı 1508 ठ]
„ गुरुशिष्यविशेष ल० प० । [„]
„ c) *छुद्भ्या ? ल० प० । [„]
„ d) *भूमिबन्ध प० । [„]
„ e) *लध्यबन्ध ? प० ।
„ f) योज्यायोज्य ल० प० । [„]
„ g) वेधल० [„]
„ परिसमाप्तम् ।

Nı 1261 क gives the following additional chapters :

गुरुपूजा प०, मुखलिङ्ग प० दिक्(शा)न्ति प०

*c) Cf. *Samarāṅgana Sūtradhāra, Adhy, 72. Kuḍyabhūmi- bandhaḥ.*

*d) *Ibid, Adhy, 72. Bhūmibandhaḥ, ślokas 9—23.*

* e) *Ibid, Adhy, 73. Lepya.*

*f) *Ibid, Adhy, 34. Aprayojyaprayojya°*

*g) *Ibid, Adhy. 43 ; Lakṣaṇa Samuccaya, Vidhi 23. Vedha-tyāga* [Post]

प्रतिष्ठातिलकम् १, २

PRATIṢṬHĀ-TILAKA 1, 2

1. AII Āgama, by Brahmasiri.
ADI 3777. ब्रह्मसूरिः, जै० Govt. Or Libr. Madras 53 (and O :]
MOI1,3 Mss. Nos.—D. 3705 Jainism Author Brahmasūri. Kanarese. Incom. D. 16557, 18273, 18322—23, 18544. R. 1763, R. 5256—With Tamil meaning. Grantha & Tamil. Do.
JSBH अनु०सं० ५१७ । ग्रन्थकर्ता ब्रह्मसूरि । कणड़ीलिपि में ताडपत्रपर । पत्रसंख्या१३८ । श्लोकसंख्या ४०० ।

2. IO2 Nos. 7495-96. With commentary of Nemicandra Sūri.
——Contains details for the construction of Jaina Images. Altogegether a different Work from that of Brahma Suri, noticed before.

प्रतिष्ठातिलकः

PRATIṢṬHĀ-TILAKA

ASB/DCS No. 2464 (*5944*). As this work professes to belong to the Mādhyandinīya Śākhā, it is the most ancient work on *Pratiṣṭhā*, known. Incompl.

प्रतिष्ठापद्धतिः

PRATIṢṬHĀ-PADDHATI

By a disciple of Kumāra Śiva.

ASB/DCS (*2465*) / 5651 Palm-leaf, Folia, 40 of which the first is missing. Extent in ślokas, 950. Character, Newari, Date N. S. 211 = A. C. 1090. "A versefied treatise on the consecration and reconsecration of the phallic emblem of Śiva. It was written at Benares and is one of the oldest extant works on Pratiṣṭhā (written in the beginning of the 10th century). *Preface* p. *l* Kumāra Śiva was something like a *Guru* to Mūlarāja the founder of the Cālukya family of Gujarat. Kumāra Śiva belonged to the *Mattamayūra-vaṁśa* of Rāṇi-pattra in Mālava. These yogīs, had the word Śiva at the end of their names, and they were great temple builders and writers of saṃhitā in śloka metre. The work treats of the consecration of temples, reconsecration of dilapidated temples and consecration of images and phallic emblems.

प्रतिष्ठापाठ

PRATIṢṬHĀ-PĀṬHA, JAINA.

HSP No. 7636, Author.—Āśādhara.
Subject.—Dharma. With a commentary
by Paraśurāma.
No. 7779. यज्ञकल्प Yajña-Kalpa. Also, called Pratiṣṭhāpāṭha.
प्रतिष्ठापाठटीका Pratiṣṭhāpāṭthaṭikā.

HSP No. 7637. Author.—Paraśurāma,
Subject.—Dharma. It is a comm.
on the Pratiṣṭhā-pāṭha of Āśādhara.

प्रतिष्ठामयूखः

PRATIṢṬHĀ-MAYŪKHA

AI, AII, AIII Pratiṣṭhāmayūkha, the ninth part of the Bhāgavata-bhāskara by Nīlakaṇṭha.

ADI „ — (भास्करः) नीलकण्ठः, ध० (T)

ASB/DC3 No. 2054 (*9783*) Pratiṣṭhāmayūkha, being the ninth section of Bhagavanta Bhāskara. On the consecration of images, temples, etc. A fragment.

HSP Nos. 3080-93 Author.—Nīlakaṇṭha.
Subject.—Dharma. One of the 12 Twelve
Mayūkhas of Bhagavanta-Bhāskara,

IO1 Vol, III, No. 1454

MM1 No. 259, Pra°—ma°— A handbook of Dharmaśāstra, dealing with प्रतिष्ठाविधान of all the Gods.

प्रतिष्ठाविधि १, २, ३

PRATIṢṬHĀ-VIDHI 1, 2, 3

विष्णुमूर्तिप्रतिष्ठाविधि

VIṢNU-MURTI-PRATIṢṬHĀ-VIDHI

1) AII———dh. Govt. Or, Libr. Madras 53. Peters, 4, 9.
————————from the Vaishṇavadharmā-nushṭhāpaddhati of Kṛishṅadeva, son of Rāmācārya. IO. 785.]
[See VIṢNU-PRATIṢṬHĀ, Post]

2) ADI No. 3783. प्रतिष्ठाविधिः (पाञ्चरात्रम्)—आ०

3) „ No. 3784. „ (पाशुपतम्) — „

प्रतिष्ठासार

PRATIṢṬHĀSĀRA, JAINA

HSP No. 7639. Author.—Vasunandi.

Subject.—Dharma. A work of 700 ślokas on the rituals to be performed at the installation of a Jaina image.

प्रयोगमञ्जरी १, २, ३, ४

PRAYOGNMANJARI 1, 2, 3, 4

1) TC4, I (A) (B) (C) MO Prayogamañjarī (attributed to Viśva Karman) R 3029, Incompl.

2) TS Prayogamañjarī Śilpa—Incompl. 12 Adhyāyas. (Probably the same as 1).

3) ADI No. 3854 Prayoga
(MO) TC1 No. 184. Tantra, Author Ravi

4) Tc6 No. 78. Tantra, Author Ravi [Same as 3 ?]

प्रयोगमञ्जरीविवरणम्

PRAYOGA-MANJARI-VIVARANA

TC5, I (A) B (C) M° Prayogamañjari-Vivaraṇam
(Pradyota) R. 4378
Author Trivikrama, Saktism. Complete in 21 Paṭalalas,

TC5 No. 179 Prayogamañjarivivaraṇam, Tantra, Malayalam Character.

* Nos. 180-81 (Pra°-ma°-vyākhyā) Pradyota
Author Trivikrama, Tantra

* TP duplicates available.

प्रासादकल्प

PRĀSĀDA-KALPA

AI Archit. Oppert 7064

D p. 767 [On the construction of buildings].

*बृहत्संहिता

BṚHAT SAMHITĀ

AI p. 375.
AII p. 85. Appendix p. 213,

Commentaries: Rādh ; Parimalasamā B. 4, 194 ; Kumāratanaya yogin. Mack. 121 ; Bhaṭṭotpala ; Mathuranātha Śukla N. W. 552 ; Viśvanātha Oudh VII, 4.

Editions by H. Kern, Bib. Ind. A. S. B ; by Sudhākara Dvivedi with the commentary of Utpala, Viz. Skt. S. 1877 ; Translation by Kern JRAS 1170-75 ; Complete translation by Chidambaram Iyer 1884 ; Edition by V. Subrahmanya Sastri with English translation, 2 vols. Bangalore.

Varāhamihira's *Bṛhatsaṁhita* is one of the most important works of Indian literature. It is a principal work on Natural Astrology—a subject of importance in all departments of life. Hence all the varied branches of the public and the private life have been treated in the work, which partakes to some extent of an encyclopaedic character and is concerned with numerous other arts and sciences.

The Bṛhatsaṁhitā is but a semi-Purāṇa, dealing with heterogeneous subjects like the Purāṇas themselves.

In this treatise there are but five chapters devoted to both architecture and sculpture :

53. *Vāstu-vidyā*, 56. *Prāsāda-lakṣaṇam*. 57. *Vajra-lepa*.
58. *Pratimālakṣaṇam*. 79. *Śayyāsāna-lakṣaṇam*.

The subjects have been treated with a master-hand. Quite consistently with his sense of proportion, Varāhamihira devotes only one chapter (58) to sculpture, in which details of images are described in a scientific manner. In his treatise, seven authorities on Architecture and Sculpture are specially mentioned. They are Viśvakarman, Maya, Garga, Manu, Nagnajit, Vaśiṣṭha and Bhāskara.

ब्रह्मयामल-तन्त्रम्

BRAHMAYĀMALATANTRA

ASB/DC[8] pp 94-95 (5892) 6392—Brahmayāmalam, fol. 1-58 (bound in wrong order) of which the fol. 52 is missing. Extent in Ślokas 1000. Character—Nāgara, Incomplete.

N2 Preface p. XXII &

pp. 60-62 III 370. "Brahmayāmala —is a manuscript in good preservation though it was written so far back as A. D. 1052". "III, 370—Brahmayāmala—folia 358 ; Extent in Ślokas 12000, Date N. S. 172—1052 A. D. Character old hook-topped Newāri". "There are two other Mss. on paper, I, 296 and I, 143 in this Library which run over the same portion of Brahmayāmala".

——*Brahmayāmala Tantra. Ch. IV, a new text on Pratimālakṣaṇa* by P. C. Bagchi, JISOR, 1635. pp. 1-22. p. 3 ; .."manuscripts are very old but the works go back at least to the 8th century A.D."

The units of measurement— used are the same. these are—trasareṇu, paramāṇu, bālāgra, likṣā, yūka, yava, aṅgula, kalā, and vitasti. The Piṅgalāmata uses the words aṇu and keśāgra instead of paramāṇu and bālāgra" ; pp. 5ff..."The varieties of images : In the Brahmayāmala text the images are of three kinds, namely Divyādhika, Divya and Divyādivya respectively—supra-divine, divine and semi-divine. Each of these classes includes the images of Śaktis or female energies of the various gods".

MOI[1] ; TC[3] IB, MO, Brahmayāmalapaddhati, R. 2483, R. 5178 (both incomplete).

R. No. 2483 / Prayoga. / Brahmayāmalam Grantha "Transcribed in 1917-18 from a Ms. of M. R. Ry / Siṣṭala Veṅkata Śāstrigāru—Kistna Dist., folia 1-242/. A treatise on Tantra and mysticism. Gives details for the performance of various pacificatory ceremonies and for making gifts of various kinds"...Contains Paddhatis and Vidhis. TC[6] I/MO R. No. 5178, Grantha, Transcribed in 1925-26 from a Ms. of the Rājā of Veṅkaṭa-giri, Nellore Dt., Foll. 1-210 same as described under R. No. 2483.

ब्रह्मीयम्

BRAHMĪYA

TC1 No. 185. [Classed under] Tantra.
Malayalam character.

ब्राह्मीयशिल्प

BRĀHMĪYA-ŚILPA

AI See Citrakarmaçilpaçāstra.
T Burnell's Cat No. 11074
TŚ No. 15430 Brahmīyacitrakarmaśilpa
The Ms. is in a decaying condition.

[भगवत्प्रतिष्ठाविधि

BHAGAVAT-PRATIṢṬHĀ-VIDHI

AI according to the Nāradapañcarātra Oudh, IX, 12.]

भास्करीयमतम्

BHĀSKARĪYAMATA

TC[1] Author Bhāskara. Nos. 186—87. [Classed under] Tantra, Malayalam character,
No. 186 पद्मपीठलक्षणान्तम्

भानुमतशिल्पशास्त्र

BHĀNUMATA-ŚILPA-ŚĀSTRA

AI Burnell 62 b.
T Burnell Cat. No. 11077. Pratiṣṭhātantra only (incomplete)
MU No. 7037. Called Bhānumatam by Maya.
TC[8] , IABC/MO Bhānumatam R 5281.
The Adhyāyas chiefly deal with the making and consecration etc. of images of Śivaliṅgas. Breaks off in the 7th Adhyāya,
TŚ No 15431 Bhānumata-Kalpa-pratiṣṭhā-tantra. The Ms. is in a decaying condition.

*भुवनप्रदीप [-प्रवेश]

BHUVANA-PRDĪPA [-PRAVEŚA]

O — — Introduction 4. 5-6.

Altogether seven Mss. have been examined so far. Five of the Mss. are different recensions "of a treatise on architecture named Bhuvanapradīpa".

(क) *Bhuvanapradīpa*
(ख) *Bhuvanapravesha or Pradīpa*
(ग) *Bhuvanapradīpa*
(घ) *Bhuvanapradīpa*
(ङ) *Bhuvanapradīpa*

* *Canons of Orissan Architcture.* By Nirmal Kumar Bose. Cal., 1932 [*Abbrev*. O]. I. The name of the book is Bhuvanapradīpa. The book was so well known that it was sometimes referred to as the Pradīpa, merely.

The author of the book is referred to as Viswakarmā, the sage. But the word *Viswākārma* seems to have adopted a generic significance.

II.	Classification of Soils
III.	A Chapter on Angury
IV.	Determination of the Nāga's Position
V.	Astrological Considerations
VI.	Astrological Considerations (Contd.)
VII.	The Auspicious Ceremony
VIII.	Miscellaneous Matters
IX.	Certain General Questions
X	The Different Types of Orissan Temples
XI.	On Pedestals
XII-XV.	The Rekha Temple
XVI-XVII.	The Bhadra Temple
XVIII.	The Khākharā Temple
XIX.	Miscellaneous.

* PO(S)S, No. 17 Śilpa-śāstram—Ed. P. N. Bc
Introduction—P. XXIV.
"MS. B. is called. Bhuvanapraveśa."

[मठप्रतिष्ठातत्त्व

MATHA-PRATIṢTHĀ-TATTVA

AI By Raghunandana. L 1083. Rādh 18

AIII मठप्रतिष्ठादि-त०—

By Ditto.

CS 2, 543

MM[1] No. 288. By Ditto.

मठादिप्रतिष्ठाविधिः

MATHĀDI-PRATIṢTHĀ-VIDHI

ADI No. 4435 प्र०]

मण्डन

MANDANA

I p. 103. The treatise of Maṇḍana, otherwise called Rāja-vallabha-Maṇḍana, Sūtradhāra-Maṇḍana.........bears the titles Śilpa-śāstra, Vāstu-śāstra, and also Prāsāda-Maṇḍana-Vāstu-śāstra.

See also Rājavallabha and Sūtradhāra-Maṇḍana.

मण्डपकुण्डसिद्धि

MANḌAPA-KUNḌA-SIDDHI

IO. II No. 8079, a treatise on architecture, with his own commentary (Vyākhyā) by Viṭṭhala Dikshita.

AI See Ku°—Ma°—Si°

मण्डपद्रव्य

MANḌAPA-DRAVYA

VBH No. 1288a

by Mahādeva Surin

*मनुष्यालयचन्द्रिका

MANUṢYĀLAYA-CANDRIKĀ

AI archit, Quoted by Rāmrāj p. 12.

———— by Aruṇadatta. Oppert 2658, 2942, 6108.

D p. 768 [—(also called Tachchuśāstra)—deals with measurment, etc. concerning private dwelling houses as distinguished from religious temples, and military forts, etc.].

TC[1] Nos. 188*189*, Malayalam Character.

TC[4] No. 91. Author. Nīlakaṇṭha. Malayal. Ch.

*TP Duplicates available.

The author of this work, it can be surmised, was a native of the Kerala country. He has closely followed Tantrasamuccaya of Nārāyaṇa who flourished in the early part of the 15th century A. C.

*TSS No. LVI—The Manuṣyālayacandrikā Ed. by T. Gaṇapati Sastri. Trivandrum, 1917.

मनुष्यालयचन्द्रिकासंक्षेपः

MANUṢYĀLAYA-CANDRIKĀ-SAMKṢEPA

TC2 No. 112 Malayalam Character,

'पादोनतगुणित विस्तृत' इति श्लोकान्तः ।

मनुष्यालयलक्षण

MANUṢYĀLAYA-LAKṢANA

AI archit. Oppert 6109.

D p. 768 [On the building of human dwellings].

TC1 No. 190*. Malayalam Character.

*TP Duplicates available.

मनुष्यालयविधिः

MANUṢYĀLAYA-VIDHI

AD Pt II p. 47, 27E 28, *Ke* 12.

ADI Not traceable.

मनोहल्यतन्त्रम्*-भारप्रमाणम्

MANOHALYA-TANTRAM* [BHĀRA-PRAMĀNA]

T Not noticed by Burnell
TŚ

Nos. 15432-34
B.L. 3654 f (Complete)
Ms. 11056 (Incomplete)

* The Work has very important corroboration
[See ŚILPA-SAMGRAHA 1 Note 1. *Post*]

मयदीपिका

MAYA-DĪPIKĀ

A I On sculpture. Quoted by Hemādri Vratakhaṇḍa I, 89, 92, 138.

मयमत [मायामत ?]

MAYAMATA [MĀYĀMATA ?]

AI archit. Quoted by Rāmrāj.
AII archit. Gov. Or. Libr. Madras 65.
ADI P. 92 Mayamatam - मयः, शिल्पम् [TP]
BNC[2] + Mss. 1121-22 *Mayamata.* Traite d'architecture Sanscrit-Tamoul. 1910. Ecr. Nāgarī et Tamoule.
D Pp. 769-789—[an oft-quoted and well-known authority on architecture. There are several treatises attributed to Maya :—
Mayamata-śilpa-śāstra-vidhāna,
Maya-Śilpa-śātika, Maya-Śilpa, Maya-Vāstu-śāstra etc.]
MO[22] No. 13034 Mayamatavāstuśāstram with Tamil meaning.
MOI[1] „ 13035 - ditto with Telugu meaning.
Nos. 13036, 13037
Nos. 13038-13039 Mayamataśāstram with Telugu meaning.
In the colophon to No. 13038 the work is attributed to Gaṇṇyamācārya.

MS. No. 1046 by Mayamuni.

MU 763-2986 A. 27) Mayamatam with Telugu meaning.

A. 617 With Telugu meaning by Gaṇṇamācārya.

TC4, IO/MO R 3810 (c) Mayamatavāstuśāstra same as R 13034, 38 but with slight difference.

TC8, I/MO R 5590 Ditto. Restored from R 13034

MOIs R 5649 Ditto with Tamil meaning Ditto.

TC1 No. 191. Malayalam Character. विप्रकीर्ण-शिथिल-नष्ट-बहुपत्रम् ।

No. 191. Ditto. १२ अध्यायाः ।

TC6 No. 74. २५ २६ अध्यायौ । No. *80 २८-३ अ०

[TP Duplicates available.]

TŚ No.s 15435-9 Mayamata-vāstuśāstra.

I Pp. 89-91. The Mayamata Śilpa-śāstra.

*मयमत [प्रतिष्ठातन्त्र]

MAYAMATA [PRATIṢTHĀ-TANTRA]

AI archit. L. 912.

Oppert 5191, 6113.

* The *Mayamataya* is a translation into Sinhalese of an original work written in Sanskrit Ślokas made in Śaka 1756 A. C. 1137. The authorship of the original work is ascribed to the *Ṛishis* ; its date is quite uncertain, but it is probably not less than several centuries old, and contains matter that may be much older. The work is intended for architects, but is rather an astrological handbook.

MSA Appendix to Chap. V. Pp. 120-128.

Summary and partial translation of Mayamataya.

मयमत [शिल्पशास्त्रविधान]

MAYAMATA [ŚĀSTRA-VIDHĀNA]

AII P. 154. IO1 (2579 (2680) (adhy. 1. 2.)

—in 5 adhyāyah 3150 (1) 3151 (1)

Telugu Comm. Ditto. Ditto.

IO[1] 3150 (1). It begins :—

Brahma-Viṣṇu-Mayo [Yamo B] Vāyu-Pṛthvī-nakṣatra-tārakāḥ/
Sarvasu (śū)nyam nirālambam viśvakarma-sudaivataiḥ//
Brahma/Viṣṇu/ [Yama B] Vāyu/Bhūmi-nakṣatra-tārakā-dulu/o
Mānasāram tu Gārgeyam Dīptaṃ Marīci[m] Atrimaṃ/
Vaikhānassarvaśāstreṣu sāram Mayamatāgamaṃ//
Mānasāram/ Gārgeyam/ Dīptam/ Marīci/ Atramaṃ (!) Sanatkumāram/o
Mṛtikā vṛksapāṣāṇam lohadravyam sanātanaṃ/o

*मयशास्त्रम्

MAYA-ŚĀSTRAM

[*Vide* PRATIMĀ-LAKṢANA-VIDHĀNA]

Prathama adhyāyaḥ—Nava-tālam / Strī-vigraha-pramāṇaṃ/
Dvitīya — Kṣudra-pratimā/
Tṛtīya — Pratimā-svarūpa-vidhāṇaṃ/
Caturtha —. Gopura-prakārādi nirṇayaṃ/
Maya-śāstram saṃpūrṇaṃ/

Principles of Indian Śilpaśāstra
By Phanindranath Bose : PO(S)S No. XI.
with the text of *Mayaśāstram.* Appendix I.
Ma°-Śā° from **Mayavāstu with Telugu Notes*
Published by V. Ramaswamy Śāstrulu & Sons, Madras (1916)
D — p. 770 **Maya-vāstu* Ditto.

*मयशिल्प[-म्]

*MAYA-ŚILPA[-M]

A I archit. attributed to Maya.
Burnell 62 a.

A II archit. (and C). Gov. Or. Libr. Madras 65.
(Mayaśilpam) Gaṇṇamācārya.
(In Telugu script). I (e).

IO[2] No. 6455—a treatise on architecture attributed to Maya. It is a transcript of the Tanjore Ms. No. 3654 and there are added extracts in prose from the T.Ms. No. 11066.

No. 6456—Extracts from the Mayaśilpa on architecture with a Tamil commentary.

मयमत

Mayamata RM p. 37 Rām Rāj's description (of the Ms.) corresponds very closely with the Tanjore text, which bears the name of the Maya Śilpa, alias Maya-mata, alias Vāstu-śāstra, alias Prātiṣṭhāna Tantra. It is written in the Tāntric style.

मायामत

Māyāmata AI archit. Quoted by Rāmrāj
BR p. 6.

*मयशिल्पम्

*Mayaśilpam T P. 62a—"or Artisan's Manual, by Maya.
No. 11,066 Gr. and Tamil. Copied about 1650, and much injured 3654 ; 11,067. The title, according to this MS, is "Vāstuśāstra" Similar to the Printed Text *TSS*, LXV

म०-म०-वा०-शा०

Ma-ma-vā śa-TŚ
Nos. 15435—39. Burnell's Cat. No. 3654 (a) ; B. L. 11066 (a),—67 (a),—75,—81.

—R R—p. 6. The work is ascribed to Maya probably the author or compiler of the *Sūryasiddhānta* (a work on astronomy of the greatest repute) who is stated in the *Rāmāyaṇa* of *Valmīki* to have prepared the altar for the sacrifice performed by Daśaratha the King of Ayodhyā (Oudh) and father of Rāma. It differs little from the Mānasāra in the main arrangement of the subjects.

*TSS No. LXV.
The Mayamata of Mayamuni, Ed. by Mm. T. Ganapati Sastri. Trivandrum, 1919.

मयसंग्रह

MAYA-SAMGRAHA

A I Sculpture. Quoted by Hemādri in Vratakhaṇḍa I,138.

मयसङ्ग्रहः [प्रतिष्ठातत्त्वम्]

MAYA-SANGRAHA [PRATISTHĀ-TATTVA]

N1 No. 1537 (*Kha*)पु० ६१ । (आदित्वषिण्डतम् ।)

पुष्पिका—
मयसङ्ग्रहे वास्तुविधिश्चतुर्थः परिच्छेदः ।
मयसङ्ग्रहे प्रासादविधानं पञ्चमः ।
इति मयसङ्ग्रहे प्रतिष्ठातत्त्वं समाप्तम् ॥

Preface, p. xlii
—"is a work on architecture in which the modes of constructing palaces and dwelling-houses have been given.

मयशिल्पशतिक

MAYA-ŚILPA-ŚATIKA

D p. 769

*मरीचिपटल

*MARĪCI-PAṬALA

AI Śilpa. Oppert 5610.
Comparison of the different chapters of the Printed Text and the Ms.

* *TSS. No. CXXI, Śri Citrodayamañjari. No. X,* The *Vaikhānasāgama* of *Marīci.* Edited by K. Sambasiva Sastri. Trivandrum, 1935.

अनन्तशयनसंस्कृतग्रन्थावलिः । ग्रन्थाङ्कः १२१, श्रीचित्रोदयमञ्जरी । ग्रन्थाङ्कः १०.

Preface iv. "This edition of the work is based on a palm leaf ms. belonging to Manalikkara Matom, near Padmanabhapuram, South Travancore. It is written in Tamil Grantha characters and has an appearance of being 3 or 4 centuries old."

* वैखानसागमः मरीचिप्रोक्तः । EHI Vol. I, pt. II. Appendix A.

प्रथमः पटलः । पृ० १-२ ।—॥—
इति श्रीवैखानसे मरीचिप्रोक्ते विमानार्चनाकल्पे ऋषिप्रश्नोत्तरं नाम प्रथमः पटलः ॥
अथ द्वितीयः प० । पृ० २-३ । "अथालयभूपरीक्षा विधिः ।—॥" इति वै० म० प्रो० विमानार्चनाकल्पे भूपरीक्षालयदेशविधिर्नाम द्वितीयः प० ॥
अथ तृतीयः प० । पृ० ४-५ । "अथोर्ध्वकर्षण-विधिः ।— ॥" इति वै० म० प्रो० विमाना० कर्षणबीजवि० तृ० प० ॥
अथ चतुर्थः प० । पृ० ५-९ ।—॥ इति श्रीवै० म० प्रो० तरुणालयवि० चतुर्थः प० ॥
अथ पञ्चमः प० । पृ० ९-११ ।" अत ऊर्ध्वं प्रथमेष्टका शिला वा—॥" इति श्रीवै० म० प्रो० प्रथमशिलेष्टका-वि० पञ्चमः प ॥
अथ षष्ठः प० । पृ० ११-२३ ॥ "अथातो विमानविधिं वक्ष्ये ।—॥" इति श्रीवै० म० प्रो० विमाना० प्राकारगोपुरपर्षदा-वि० सप्तमः प० ॥
अथाष्टमः प० । पृ० २९-३२ ।—॥ इति श्रीवै० म० प्रो० गर्भन्यासान्त्येष्टकादिविन्यास-वि० ८मः प० ॥
अथ नवमः प० । पृ० ३२-३४ ।—॥ इति श्रीवै० म० प्रो० विमाना० नवविधार्चकपरिचारक-वि० नवमः प० ॥
अथ १०मः पटलः ।—॥ पृ० ३५-३७ । "अथ ध्रुवबेरं ताम्रजं शैलजं वा विधीयते ।—॥" इति श्रीवैखानसे मरीचिप्रोक्ते शिलाग्रहणध्रुवबेरपद-विधिर्नाम दशमः पटलः ॥
अथ १४शः प० । पृ० ४४-४७ ।—॥ इति श्रीवै० म० प्रो० ध्रुवबेरवर्णसंस्कारविधिर्नाम चतुर्दशः प० ॥
अथ १५शः प० । पृ० ४७-४९ । "अथ ध्रुवबेरं त्रिविधम् ।—॥" इति श्रीवै० म० प्रो० योगादि-स्थानविधिर्नाम पञ्चदशः प० ॥

परिवारदेवताः ।

ध्रुवबेरम् ।
प्रथमावरणदेवाः ।
द्वितीयावरणदेवाः ।
तृतीयावरणदेवाः । देव्यौ । कर्मार्चास्थानदेवाः
द्वारदेवाः । विमानपालाः । द्वारपालाः ।
विष्वक्सेन । आलयाभिमुखदेवताः ।
द्वितीयावरणदेवान्तरालवर्तिदेवाः ।
तृतीयावरणदेवाः । हवीरक्षकादयः ।
चतुर्थावरणदेवाः ।
पञ्चमावरणदेवाः ।
षष्ठावरणदेवाः ।
सप्तमावरणदेवाः
इति श्रीवैखानसागमे मरीचिप्रोक्ते विंश पटलः ।

अथ १८शः प० । पृ० ५३-५७ । "अथोर्ध्वं देवेशस्य देव्यादीनां वर्णवाहनकेत्वादीन् व्याख्यास्यामः । - -॥ द्वितीयावरणे ॥" इति श्रीवै० म० -प्रो० देवस्य देव्यादीनां वर्णवाहनादि विधिर्नाम अष्टादशः प० ॥

अथ १९शः प० । पृ० ५८-६२ ।—॥ इति श्रीवै० म० प्रो० पर्षदानां वर्ण०-एकोनविंशः प०॥

अथ २०शः प० । पृ० ६२-६६ । "तृतीयावरणे - - ॥" इति—परिवारवर्ण०-विंशः प० ॥

अथैकविंशः प० । पृ० ६७-७२ । "पञ्चमावरणे — ॥ षष्ठप्राकार०—॥ सप्तमप्राकार०—॥" इति परिवारदेवानां वर्णवाहन-वि० २१ प० ॥

अथ द्वाविंशः प० । पृ० ७२-७५ । "अथातः प्रादुर्भावाणां वर्णवाहनादीन् व्याख्यास्यामः । मत्स्यकूर्मवराहनारसिंहवामनरामरामरामकृष्णकल्कीति दश प्रादुर्भावाः । —॥" श्रीवै० म० प्रो० प्रादुर्भावानां वर्णवाहन-वि० २२ प० ॥

अथ त्रयोविशः प० । पृ० ७५-७९ । "अथातः कौतुकादीनां लक्षणम् ।—॥" इति श्रीवै० म० प्रो० ध्रुवकौतुकपीठलक्षणमधूच्छिष्ट वि० २३ प० ॥

अथ चतुर्विंशः प० । पृ० ७९-८१ । "अथ विमानादिमानविभागार्थमङ्गुलीनां विधि० वक्ष्ये-॥" इति श्रीवै० म० प्रो० अङ्ग लिसंज्ञाविभागो नाम २४ प० ॥

D p. 753
Vaikhānasāgama
(Paṭala or chapters):
22. Pratimā-lakṣaṇa.
43. Uttama-daśa-tāla.

अथ पञ्चविंशः प० । पृ० ८१-८६ । "अथातः प्रतिमालक्षणं वक्ष्ये ।—॥" इति श्रीवै० म० प्रो० प्रतिमालक्षणे उत्तमदशताल-वि० २५ प० ।

अथ षड्विंशः प० । पृ० ८७-८९ । "अथ देव्योर्मानं मध्यमं दशतालम् ।—॥" इति श्रीवै० म० प्रो० मध्यमं दशतालविधानं—२६ प० ।

अथ सप्तविंशः प० । पृ० ९०-९२ । "अष्टताल० त्रिविधमुत्तमादिक्रमेण ।—॥" इति श्रीवै० म० प्रो० विमाना० अष्टतालाद्येकतालविभागो नाम २७ प० ॥

EHI Vol. I, pt. I Appendix B.

उत्तमदशतालविधिः ।

अथ विमानादिमानविभाग०— ।

अथ देवानां तालविधानम् ।

अथात उपमानम् ।

इति श्रीवैखानसागमे मरीचिप्रोक्ते द्वाविंशः पटलः ॥

अथ देवेशस्योत्तमदशताल० ।

इति श्रीवैखानसागमे मरीचिप्रोक्ते त्रयविंशः पटलः ॥

अथ षोडशः प० । पृ० ४९-५० । "अथ योगासनम् । — भोगासनम् ॥" "तृतीयं वीरशयनं — वीरासनम् ॥" "चतुर्थमाभिचारिकासनेनासीनं —॥" इति श्रीवै० म० प्रो० योगासन-वि० १६ प० ॥

अथ सप्तदशः प० । पृ० ५०-५१ । "योगशय्याक्रमं वक्ष्ये ।—॥" "द्वितीयं भोगशयनं —॥" "तृतीयं वीरशयनम् ।—॥" "चतुर्थमाभिचारिकशयनम् ।—॥" इति श्रीवै०—स्थानकासनशयनादिभेदो नाम १७ प० ॥

अथ षट्पञ्चाशः प० । पृ० १८९-१९५ । "नारसिंहविधिः । नारसिंहो द्विविधः गिरिजः स्थूणजश्चेति ।—॥" इति श्रीवै०— एकदिनोत्सवादिपुण्ययागोत्सवो नाम ५६ प० ॥

अथ सप्तपञ्चाशः प०।पृ० १९५-१९७ । "अथोर्ध्वं मत्स्याद्यवताराणां विधिः ।—॥ प्रलयवराहं वक्ष्ये । —॥ यज्ञवराहं—॥" इति श्रीवै०— उत्सव-वि० ५७ प० ॥

अथ अष्टपञ्चाशः प० । पृ० १९७-२०० । "केवलं नृसिंह — संस्थापयेत् ॥ अथोर्ध्वं स्थौणजनृसिंहः—॥ अथ वामनः—॥ त्रिविक्रमं —॥" इति श्रीवै०—त्रिविक्रमवामलक्षण-वि० ५८ प० ॥

अथ एकोनषष्टितमः प० । पृ० २००-२०३ । "जमदग्निरामं — स्थापयेत् ।—॥ अथोर्ध्वं राघवरामः ।—॥ अथोर्ध्वं बलभद्रराम० — —॥" इति श्रीवै०— रामत्रय-वि० ५९ प० ॥

अथ षष्टितमः प० । पृ० २०३-२०६ । "अथ कृष्णस्य लक्षणं वक्ष्ये—॥" इति श्रीवै०— कृष्णकर्बादिमूर्तिलक्षणं नाम ६० प० ॥

अथ एकषष्टितमः प० । "अथ मानुषं वासुदेवमाश्रयेत् ।—॥" इति श्रीवै० म० प्रो० विमानार्चनाकल्पे वासुदेवयोः पत्नीरार्णां वामासदेवानां स्थापनविधिर्नाम ६१तमः प० ॥

EHI. Vol. II, Pt. II. Appendix B. [Contd.]

वैष्णवध्रुवबेराणि

योगस्थानकमूर्तिः[1] । भोगस्थानकमूर्तिः ।
वीरस्थानकमूर्तिः । आभिचारिकस्थानकमूर्तिः ।
योगासनमूर्तिः । भोगासनमूर्तिः । वीरासनमूर्तिः ।
आभिचारिकासनमूर्तिः । योगशयनमूर्तिः ।
भोगशयनमूर्तिः । वीरशयनमूर्तिः ।
आभिचारिकशयनमूर्तिः ।

दशावताराः ।

वराहः । (वैखानसागमे षट्पञ्चाशपटले ।)
प्रलयवराहः । यज्ञवराहः । नरसिंहः ।
केवलनरसिंहः । (वैखानसागमे ॥)
स्थौणनारसिंहः । यानकनरसिंहः ।
वामनः । त्रिविक्रमः । जामदग्न्यरामः ।
राघवरामः । (वैखानसागमे ॥)
„ (वैखानसागम एकविंशपटले ।)
बलभद्ररामः । कृष्णः । वेणुगोपालः ।
कल्की । (वैखानसागमे ॥)

वैष्णवमूर्त्यन्तराणि ।

कपिलः । यज्ञमूर्तिः । योगेश्वरः ।
देविकवासुदेवः । (वैखानसागमे ॥)

१. अनन्तशयनसंस्कृतग्रन्थप्रकाशनकार्यालयादानीतमादर्शद्वयमवलम्ब्य भूयसीनां वैष्णवप्रतिमानां लक्षणवाक्यानि वैखानसागमादुद्धृतानि ।

मानकथन

MĀNA-KATHANA

AI Śilpa, Oppert II, 8070.

मानस्तम्भपूजा

MĀNA-STAMBHA-PŪJĀ

HSP No. 7758, Author,——

Subject.—Dharma /. Worship of the Mānastambha or "Pillar of Honour" erected by gods at the entrance of the audience hall of a Tīrthaṁkara when he attains supreme knowledge.

मानस

MĀNASA

AI Śilpa. Oppert 6976.
Perhaps, Mānasāra.

D P. 782. [same as Mānasāra.]

*मानसार

**MĀNASĀRA*

AI archit. Burnell 62a. Taylor I, 71.
Oppert II, 532. Quoted by Rāmrāj.

AII archit. Gov. Or. Libr. Madras 69.
IO. 3014 (inc.)

AIII p. 97 (Sometimes called Mānavasāra) archit. AS p. 145.
BO 482. Bd. 975. Hpr. 2, 161. Hz. 1103.

ASB Mānasāravāstu. I. A. 60.

AD पृ० ४७ (Mānasāraḥ) 8K4 है 616(सं, १, २)

ADI p. 95.

D p. 782. Ed. & trans. into Eng. by Dr. P. K. Ācharya. The standard treatise and a complete text on architecture and sculpture. But see also Preface p. xvi of the edition, 1933.

EHI	Vol, II. pp. 79. fn., 99/. fn., 374, 443. Vol. II, pt. II. Ap, B. p. 188.
IO[2]	Nos. 6457, 6458, 6459, 6460, 6461, 6462.
M	pp. xi-xii. Called Mānasāravāstu and also Kumāravāstu.
MO[22]	No. 13041. An extensive treatise dealing with surveying and plotting of land for building purposes, with the planning of viilages and towns, with the construction of houses and temple buildings together with the ceremonial rites to be observed on such occasions and with the making of images of different deities, etc.
MOI[1]	Nos. 13042, 13043, 13044 (with Telegu meaning) 13045.
MO/TC[8] I	R. 5612. Restored from 13041.
MU	No. 5115. With Telugu meaning.
RM	p. 37.
RR	p. 3.
SBH[1]	XXX Architecture No. 925. CIII मानसारः ४५७ पृ० । लिपिकाल १८९७ । संपूर्णः । का०
TŚ	Nos. 15440-45 Mānasāravāstuśāstra. Burnell's Cat. No. 3657 ; B. L. 11081, 3655, 11080,—82,
T	—66. p. 62.
TC[5]	No. 185. obtained from T. A. Gopīnāth Rao. Devanagari Ch.
——I——	Pp. 34-88. Chapters I-LXX (70 chapters). The first eight chapters—Introductory. Chapters IX-L. (42 chapters) deal with town-planning and house-building. Chapters LI-LXX (20 chapters) deal with sculpture.

Chapter

I	—	The Contents—*Saṁgraha.*
II	—	The Qualifications of Architects and the System of Measurment.
III	—	The Classification of Architecture—*Vāstu-prakaraṇa.*
IV	—	The Selection of site—*Bhū-parīkṣā-vidhāna.*
V	—	The Examination of the soil—*Bhūmi-saṁgraha.*
VI	—	Erection of Pegs and Gnomons-*Śaṅkusthāpana.*
VII	—	The Ground-plans—*Padā-vinyāsa-lakṣaṇa.*

VIII — The Sacrificial Offerings—*Vali-karma-vidhānam.*
IX — The Village.
X — The Towns and forts.
XI — The Dimensions of Buildgs.—*Bhūmi-lamba*
XII — The Foundation-*Garbha-vinyāsa-vidhānam.*
XII — The *Upapīṭha*, the Pedestals
XIV — The Bases of Columns—*Adhiṣṭhāna-vi.*
XV — The Columns—*Stambha-lakṣaṇam.*
XVI — *Prastara-vidhānam*, Entablatures of Roofs.
XVII — The Joinery—*Sandhi-karma-vi.*
XVIII — The General Features of Edifices—*Vimāna-la.*
XXX
XX Buildings, single-storied to twelve-storied.—Ekatāla-Dvādaśa-tāla
Steps and Staircases—*Śopāna-la.*
XXXI — The Courts—*Prākāra-vidhānam*
XXXII — Temples of attendant Deities—*Parivāra-vi.*
XXXIII — Gate-house and Windows—*Gopura-vi.*
XXHIV — The Pavilions—*Maṇḍapa-vi.*
XXXV — The Storied Mansions—*Śāla-vi.*
XXVI — The Situations etc. of Dwelling Houses—*Gṛha-māna-sthāna.*
XXVII — The *Gṛha praveśa*, The opening of Dwelling.
XXXVIII — The Doorways—*Dvāra-sthāna-vi.*
XXXIX — The Measurement of Doors—*Dvāra-māna vi.*
XL — The Royal Palaces—*Rāja-harmya-vi.*
XLI — The *Rājāṅgavi.*-Royal Entourage.
XLII — The *Rāja-lakṣaṇa*-Royal orders of Insignia.
XLIII — The *Ratha-lakṣaṇa*, Cars and Chariots.
XLIV — The *Śayana-vidhāna*, Couches, Bedsteads and swings.
XLV — The Thrones
XLVI — The Arches—*Toraṇa-vi.*
XLVII — The central Theatre—*Madhya Raṅga-*
XLVIII — The *Kalpa-vṛkṣa*, the Ornamental Tree.
XLIX — The Crowns—*Mauli-lakṣaṇam.*
L — The Bodily Ornaments and House Furniture—*Bhūṣaṇa-lakṣaṇa.*
LI — The Triad.
LII — The Phallus.
LIII — The Altars—*Pīṭha*

LIV — The Female Deities—*Śakti*-Thirteen Goddesses.
LV — The Jaina Images. Five Groups- Twenty four Tirthaṅkaras.
LVI — The Buddhist Images.
LVII — The Sages—Seven Great Patriarchs.
LVIII — The Mythical Beings—*Yakshas*, *Vidhyādhara* etc. six types.
LIX — The Devotees—*Bhaktas* of four classes.
LX — The Goose—*Haṁsa*.
LXI — *Garuḍa*
LXII — The Bull.
LXIII — The Lion.
LXIV — The comparative Measures of Images—*Pratimā-vidhāna*
LXV — The largest Ten *Tāla* Measures,
LXVI — The Intermediate Ten *Tāla* Measures.
LXVII — The Measures along the Plumb Lines—*Pralamba*
LXVIII — The casting of Idols in Wax—*Madhūcchiṣṭa-vi.*
LXIX — The Penalties for Defective Construction—*Aṅgadūṣaṇam*
LXX — The chiselling of the Eye.—*Nayanonmīlana-lakṣaṇam*

Indian Architecture By A. V. T. Iyer, Vols I-III. Madras, 1926. pp. 35-41. 'The Mānasāra Śilpa Śāstra'—with *seventy three Adhys.* The transcript-copy, secured and read by the larned compiler 'seems to be more complete than the one from which Rām Rāz extracted for his work'. It is apparently also more complete (;) than the text, as edited by Dr. P. K. Acharya in *seventy Adhys* (?). With slight differences, the *Seventy Adhys* are perhaps the same in both. The additional three (71-73) *Adhys* are noted. The *Seventy-first Adhy.* lays down rules for the making of *Makuṭas*, *Kirīṭas Karaṇḍas*, & *Ushnīshas*, or crowns. LXXII Final ceremonials and the process called *Nayanonmīlana*. LXXIII The various modes of contem plation to be adopted for different gods, also themode of mending and repairing damaged idols, measurements etc.

The Critical Edition of the Work—

*) Mr. Prasanna Kumar Acharya ;

Vol. I. A. Dictionary of Hindu Architecture. Oxf. Univ. Pr., 1927.

Vol. II—Indian Architecture according to Mānasāra Śilpaśāstra. Oxf. Univ. Pr. 1927.

Vol III— Mānasāra Sanskrit Text with Critical Notes. Ditto., 1933.

Vol. IV—Architecture of Mānasāra—Translation in English, Ditto, 1933.

Vol. V—Ditto. Plates 1 CXXXV (Architectural) CXXXV—CLVII (Sculptural)

Vol. VI—Hindu Architecture in India and Abroad 1942.

Vol. VII—An Encyclopaedia of Hindu Architecture, 1942.

Ditto : *Mānasāra Vāstuśāstra* ABORI, Vol. XXIII, 1942 Edited By R. N. Dandekar. Silver Jubilee Vol. BORI (1917-42) pp. 1-18.

मानववास्तुलक्षण

MĀNAVA-VĀSTU-LAKṢAṆA

AI	Śilpa. Oppert 6125
TO. II	No. 8080—a brief architectural treatise.
M	पृ: ४४६-४५१ (pp. 446-451).
MO22	No. 13040
*MOI1	Not Traceable * 128

मानवसारम् १, २

MĀNAVA-SĀRA 1, 2

[Vide AIII under Mānasāra*]

१) T p. 62. Mānavasāra.
The name of this treatise is doubtful, as in some places it is given as Mānasāra.

Nos. 3056-57 11080, 11081.

**Vide* Mā° sā°

२) Notices of Sanskrit Mss. (2nd Series) by Mm. Haraprasāda Śāstri Vol II, Part I.

No. 161 मानवसारः folia 54. Extent, 1,040 Ślokas. Colophon इति मानवसारे वास्तुशास्त्रे भूषणलक्षणविधानं नाम सप्तचत्वारिंशोऽध्यायः ॥०॥

*मानसोल्लासः

* MĀNASOLLĀSA 1 [2]

1) AI by Someśvaradeva. See Abhilashitārthacintāmaṇi

—archit. See Jayamādhavamānasollāsa.

AII by Abhilashitārthacintāmaṇi.

ASB (Mānasollāsaḥ) I. G. 50

Baroda Or. Inst ; Bikaner Darbar Libr. ; Bhandarkar O R I, Poona } *Vide Introd. Ed. GOS*

BNC + 1119 *Mānasollāsa* Traite de Philosophie *Vedānta*, (?) par Someśvaradeva [?] 1910. Ecrit. nāgarī.

D p. 782 R. L. Mitra's Notices of Sanskrit MSS. Vol. III, p. 182. attributed to the Chalukya king Someśvar I.

2) D p. 783. This work should not be confounded with that of the same name in Taylor's Catalogue Raisonée (Vol. I, p. 1) and its commentary Mānasollāsa-Vṛittānta-prakāśa (in Weber's Berlin Catalogue, p. 179) [See 2 (?) Post]

GOS., Nos. XXVIII & XXCIV. Mānasollāsa or Abhilaṣitārtha-cintāmaṇi. [Baroda 39 1925]

MOS No. 69 *Abhilaṣitārtha-cintāmaṇi* of Someśvara Deva Part I, *University of Mysore, Oriental Publications Sanskrit Series*, Mysore. 1926.

———Mānasollāsa, otherwise known as the Abhilaṣitārthacintāmaṇi, purports to have been composed by the great Western Chalukya King Bhūlokamalla Someśvara, son of Vikramāditya VI. It is a voluminous work, divided into five Viṁśatis, each containing 20 Adhyāyas or chapters of unequal length, some chapters again including several subsections. The whole work is thus divided into one hundred chapters, dealing with one hundred different topics. The date of composition of this work seems to be 1052 Śaka (1131 A. C.)

The first Viṁśati describes the requisite qualifications and necessities of an ambitious king who desires to obtain and extend his dominions. The second Viṁśati mainly gives the ways and means of making the position of the king secure.

AI, AII, AIII दक्षिणामूर्तिस्तोत्र by Sankarāchārya

Com. Mānasollāsa or Dakshiṇāmūrtistotra-vārtika by Sureśvara.

Com. Mānasollāsavṛttāntavilāsa by Rāmatīrtha

ADI दक्षिणामूर्त्यष्टकव्याख्या मानसोल्लासः—सुरेश्वराचार्यः, स्तो.

ASB Com. III. B, 26 Com. III. F. 33.

IO1 2305-6,5951 Mānasollāsa

2307 Mānasollāsavrittāntavilāsa

(Da°-mū°- stotravyākhyā-

-prabandha) by Rāmatīrtha

MO

Mānasollāvārtikam D. 16073, 10996-11000.

Mānasollāsavārtika-vyākhyānam.

by Rāmatīrtha R 4261 (C)

T p. 91b Daxiṇāmūrtristotravyākhyā

(Mānasollāsa) 6452, 9880

TS Nos. 7249-51

Mānasollāsa.

*) ASBII G. 75 मानसोल्लासः (दक्षिणामूर्तिस्तोत्रवार्त्तिकम्)

(सटीकम्) सुरेश्वराचार्यः टीका-रामतीर्थः

Mysore Series, 1895.

*) *Vedanta Doctrine of Sri Sankaracharyya*—

Comprising (i) दक्षिणामूर्त्तिस्तोत्रम् with सुरेश्वराचार्य्य's मानसल्लोसः (दक्षिणामूर्त्तिस्तोत्रभावार्थवार्त्तिकम) Translated into English.

(ii) प्रणववार्त्तिकम् (पञ्चीकरणवार्त्तिकम्)—

सुरेश्वराचार्य्यप्रणीतम् , Translated into English.

(iii) दक्षिणामूर्त्ति—उपनिषत्—Translated into English with notes.

Edited by Pandit A. Mahadev Shastri, Adyar, Madras, 1920.

मानसोल्लासवृत्तान्तप्रकाशः

MĀNSOLLĀSA-VRITTĀNTA-PRAKĀŚA

D P. 783 On Architecture

[Com. ?] In possession of Vimāna-Āchārya,

Benares. Weber's Berlin Catalogue p. 179.

[मूर्तिप्रतिष्ठा

MŪRTI-PRATIṢṬHĀ

AI Burnell 148a]
AII See Calācalamūrtipratiṣṭhā.]
AIII On the erection of images. Hpr. 1,290.
HSP Nos. 4303-05 Author. Vyāsa,
Subject- Dharma.

[मूर्तिप्रतिष्ठापन

MŪRTI-PRATIṢṬHĀPANA

AI Rice 96.]

मूर्तिलक्षण

MŪRTI-LAKṢANA

AI on the forms of idols
Oppert II, 8073, Rice 96.
————from the Gāruḍasaṃhitā.
Burnell 207 b.
D p. 783 [On idol-making.]

मूर्तिसंस्कार

MŪRTI-SAMSKĀRA

HSP No. 4307 Subject.—Dharma.

मुकुन्दविजयशिल्प

MUKUNDA-VIJAYA-ŚILPA

K No. 2162.

मूर्तिध्यान

MŪRTI-DHYĀNA

AI sculpture. Burnell 62b.

T p. 62. On the forms of different gods, their insignia, etc.

Nos. 3661, 11084-85, 12318.
Fragments not identified by Burnell include 3658, 11086.

TŚ Burnell's Catalogue No. 3661 ;
B. L. 3658,—61,11084-86.
Nos. 15410-4.

मूलस्तम्भनिर्णयः

MŪLA-STAMBHA-NIRNAYA

AI archit. Burnell 62b.
Oppert II, 2846.

D p. 783. [On architectural description of the main pillar of a house.]

T p. 62b.

No. 3,665 D ; No. 11,073 Gr. and Tamil, With a Tamil Commentary.

This appears to consist of a dialogue between Īśvara and Shaṇmukha, full of mysticism, and intended to show that there are really five Vedas, viz. one for each of the five classes of artisans.

TŚ Nos. 15449-50.

मूलस्तम्भपुराणम् [०स्तम्ब०]

MŪLA-STAMBHA-PURĀNA [oSTAMBAo]

MO R. No. 2791/15997

This Purāṇa gives an account of Viśvakarmā, the divine architect, and his human descendants, the artizan class, of their customs, religious rites and ceremonies etc. Contains the Adhyāyas 1 to 23 complete.

R. No. 512 (a) / 15998 with Telegu meaning.

VBA [—०स्तम्भ०—] No. 1068b.

युक्तिकल्पतरु

YUKTI-KALPA-TARU

AI On all the requirements of a royal court, attributed to Bhojarāja.
Oxf. 342a. L. 271. Kāṭm. 3 Oudh V. 30.

RM—*Āsanam, Chatram, Cāṣakam,* [*Naukāmukhe*] *Vadanāṣṭakam, Carma* [*lakṣaṇam*]

Vol. I—pp. 250, 264, 267, 275, 292, 320 for *Yukti-kalpa-taru* references.

Nagara-nirmāṇādi kāla ; Vāstu-yukti-kāla-nirṇaya ; Vāstu-praveśa-kāla ; Dvāra-nirṇaya. Prācīra-nirṇaya : Jayākhyasya caturasrasya vāstu-khaṇḍa-nirṇaya : Vāstu-plava-lakṣaṇam, Vilāsa-gṛhaṁ, Raṅga, Gṛha-vajra-dhāraṇam, Rāja-gṛha-yuktiḥ.

* COS No. 1. *Yuktikalpataruḥ,* Mahārāja Śri Bhoja-viracitaḥ, Ed. by Pandit Iśvara Chandra Śāstri [Sāṅkhya-Vedānta-Nyaya-Darśana-Tirtha]. With a Foreword by Narendra Nath Law. Cal.) 1917

Pṛṣṭhās 22-49 *Nagara-yukti*
Vāstu-yu.
Gṛha-yu.

रत्नदीपिका

RATNA-DĪPIKĀ

AII pp. 36,114 (Śilpa) by Caṇḍeśvara.
Rgb. 1022.

रत्नमाला

RATNAMĀLĀ

D p. 784.

Of Śrīpati deals with astrological matters in connection with the construction of horses and idols of deities under the following chapters :

17. Vāstu-prakaraṇa (28 Verses).
18. Gṛha-praveśa (11 Verses).
20. Deva-pratiṣṭhā].

रथलक्षण

RATHA-LAKṢANA

AI Śilpa. Oppert II, 4124.
VBH Nos. 2248, 2073 b.
by Viśvakarman.

राजगृहनिर्माण

RĀJA-GṚIHA-NIRMĀNA

AI archit. Burnell 62 b.
D p. 784. [On the building of royal palaces.].

राज-धर्म-कौस्तुभ

RAJA-DHARMA-KAUSTUBHA

AI p. 501 a part of Smṛti-Kaustubha
written at the request of Rājabahādur Candra— by Anantadeva, son of Apadeva.
AII p. 118
AIII p. 106
ASB III. D. 30
ASB/DC[8] 2090-92
HSP No. 4573 Rāja-Kaustubha.—is part of Smṛti-Kaustubha
K No. 2155
T p. 141b Nos. 411-12
TS Nos. 18748-49

——— Anantadeva compiled a vast digest or a Smṛti Nibandha called the Smṛti Kaustubha, which is divided into several parts. Anantadeva's literary activity falls within the third quarter of the 17th Century.

The works which this present treatise—a post-Raghunandana digest—draws upon, sometimes quoting entire chapters, are the *Matsyapurāṇa*, the *Bṛhatsaṁhitā* and the *Viṣṇudharmottara*.

Synoposis of the Work.—

I First *Dīdhiti* (1) *Vāstu Prakār*, (quotes *Mahākapilapañcarātra* & *Nārada P.*) ; (2) *Prāsādādi-la.* ; (3) *Maṇḍapādi-la.* ; (4) *Pratimā-la*, (from *Masty. P.* ; *Kapiñjala Saṁ.* etc.) ; (5) *Keśavādi Mūrti-la.*, (6) *Liṅgala.* ; (7) *Prāsāda-la.* (II) ; (8) *Vajralepaḥ* ; (9) *Pratimā-la.* (II) (*Bṛhat Saṁ, Padma Saṁ*) ; (10) *Vāpyārāmādi-pratiṣṭhā-vidhiḥ* (*Śaunaka, Matsya P.* etc.) ; (11) *Mūrti-pratiṣṭhā-vi.* (*Baudhāyana, Matsya P.* etc.) ; (12) *Grāmādi-pra.-vi.* (*Bṛhaspati, Bhṛgu* etc.) ; (13) *Sāmānya-nivāsa-sthāna-la.*, (14) *Durga-la.*, (15) *Anyānya-gṛha-la.*, (16) *Bhadrā-sana-paricayaḥ.*

II. Second *Dīdhiti-Prayoga.*—This dīdhiti deals *in extenso* with rites and ceremonies with formulae incidental to the consecrations enumerated and described in *Pratiṣṭhā-Dīdhiti.*

* Rājadharmakaustubha of Anantadeva—Edited by the late Mahāmahopādhyāya Kamala Kṛṣṇa Smṛtitīrtha. *GOS* Vol. LXXII, 1945, Oriental Institute, Baroda. English Introd. by his son Bhabatosh Bhattacharya.

*राजव[ब]ल्लभ

*RĀJA-V[B]ALLABHA

AI arohit. by Sūtradhāramaṇḍana
IO. 2046. Paris (D 239). K250.
Kh. 75. B. 4, 276 (and Com.).
N. P. IX. 56, X. 56. Bhr. 404. H. 367.
Bühler 558.

AI रा० व० म० Jy. K. 240 this is probably the work on architecture given above.

AII archit. in 14 adhyāya, by Sūtradhāramaṇḍana.
Bhau Daji 46. IO. 826. 1291. 2204. Oudh XX, 192.
Peters. 4, 32 (and anuvāda). Rgb. 1024. Stein—
179+archit. by Sūtradhārmaṇḍana. Ulwar 1962.

AIII archit. Ak 1040 (inc.).

AIII रा० व० मण्डन -archit. by Sūtradharamaṇḍana.
As p. 161 (contains Devatā-mūrti-prakaraṇa, Prāsāda maṇḍana and Rupamaṇḍana).

ADI वा० शा० (राजवल्लभमण्डनः)—सूत्रधारमण्डनः, शिल्प ।

ASB. Rājavallabhamaṇḍanam by Maṇḍanasūtradhāra I. 589.
(*Vide* HT) RASB Mss. Nos. 6045 and 705
" Rūpamaṇḍanam RASB Mss. No. 6050.
Prāsādamaṇḍanam
Devatāmūrtiprakaraṇam.

BH (Rājavallabhaḥ) by Maṇḍanasūtradhāra 415. (Rājavallabhavastuśāstram) 416. आदौ २५ पत्राणि न । (Kathawate's Collection, 1895-1902). बृहन्मण्डनः २४, Bühler's Collection, Missing

D p. 784 Rāja-vallabha-ṭīkā
A commentary on Rajavallabha-Maṇḍana.

IO1 Nos. 3142—3146.

K No. 2146. No. 2152 (Rājavallabhaśilpa)

SK Vol. V पृः ७८-८८ (pp. 78-88)

वास्तुशास्त्रे राजवल्लभमण्डने *Adhy*. मिश्रकालक्षणवर्णनम् ।१।
" वास्तुलक्षणम् ।२।
" आयादिलक्षणम् ।३।
" प्राकारयन्त्रवापीकूपतडागलक्षणम् ।४।
" राजगृहनिवेशादिलक्षणम् ।५।
" एकद्विशालगृहलक्षणम् ।६।
" द्विशालत्रिशालादिगृहलक्षणम् ।७।
" शयनसिंहासनछत्रगवाक्षसभाष्टक-
वेदिकाचतुष्टयदीपस्तम्भलक्षणम् ।८।
" राजगृहादिलक्षणम् ।९।

MUP राजवल्लभः (गुजरातवल्लवरोज, कर्तृनाम, नारायण भारती)

राजविजयशिल्प

RĀJA-VIJAYA-ŚILPA

K No. 2159.

राशिप्रकार

RĀŚI-PRAKĀRA

D p. 784.
[—Attributed to Garga—deals with astrological matters concerning architecture]

रूपमण्डन

RUPA-MANDANA

AI archit. by Sūtradhāramaṇḍana
B. 4,276. Bühler 558.
ASB. (Rūpamaṇḍanam). I. 5. 89
[R]A. S. B. MS. No. 6050
D p. 784 (attributed to Maṇḍana Sūtradhāra-
On architecture.)
—EHI Vol I Pt II. App. C. Pratimā-Lakṣaṇāni.
Vināyakaḥ. Herambaḥ. Vakra-tuṇḍaḥ. Ganeśa-pratihārāḥ.
Daśāvatārāḥ—Varāha. Nara-siṁhaḥ-Vāmanaḥ. Jāmadagneya-Rāmaḥ
Rāghava-Rāmaḥ. Buddhaḥ. Kalki
Vaiṣṇava-mūrtyāntarāṇi—Hari-Hara-Pitāmahaḥ. Jalaśāyī etc.
Devyaḥ—Kātyāyanī etc.
Saptā-mātaraḥ—Brāhmī (Brahmāṇī) etc.
Vol. II. Pt. II. App. B. Pratimālakṣaṇāni.
Umā-Maheśvarau. Vaṭuka-Bhairavaḥ. Īśānaḥ. Tatpuruṣāḥ.
Aghoraḥ, Vāmadevaḥ. Sadyojātaḥ. Śrīkaṇṭhaḥ. Brahmā.
Brahma-pratihārāḥ. Dik-pālāḥ.
K No. 2151
PBH[1] A report on the search for manuscripts—(p. 55), Sanskrit.
by Sūtradhāra Maṇḍana. Architecture.
* See *Devatā murti-Prakaraṇam—Supra*
GOS No XII. and IHQ, June 1936—*Devatā*.
MP (Review) and the *Development of Hindu Iconography* (Cal. Univ.)
Sub. voce.

रूपमाला

RŪPAMĀLĀ

VBH—Typed MS. presented by Dr. Abanindranath Tagore.—In Sanskrit verse with an English Translation by Edmund Rowland Gooneratne. J. P.—Made at the request of Dr. Ananda Coomaraswamy, D. C. S. 1907.

Preface—This is an interesting little work in 158 Sanskrit verses, laying out particulars for casting or drawing the images

of the Indian deities, and others connected with the worship of the Hindus, meditative verses, dealing at length with their features, ornaments etc., describing also their weapons, and other materials with which they were clad. There are descriptions of the various Gods to whose influence, ills resulting from the humours and fever are due.

Neither the author nor the date of the work can be traced, though from the language used it may be put down to circa A. D. 1090-1190. during which period there was an intercourse between India and Ceylon, and visits from literati of either countries were frequent.

As is evidenced from the few old paintings...probably copied from Indian productions...there is...dissimilarity in the drawings inside the Temples from Indian paintings. These must have been altered to suit the taste of the Buddhist votaries....

E. R. Gooneratne.

The verses of the incomplete and imperfect original were practically recast and the omissions perfected before translation, as indicated in the Preface. Attempts have been made, further to reconstruct the verses—Beginning with Invocation Namas Śrī Ghanāya—[Namas Śrī jñānāya :]

Atha aṣṭa hātha-dhyānam-āha ; Meḍitation of the Eight Lords who include "Śiva, Brahma, Vishṇu, Gourī Matsyendra, Bhaddra, Bowddha, Gaṇesha"— *Matsyendra Nātha* (Vibhīshaṇa) is extremely new ; so is Badra [Bhaddra] (Kārtika) as also *Kulla Dutu Perumal* (Gana Nātha) [Gopāla Nātha]. The *Śrī Rāma stotra* is very good but corrupt, the language *Vishnusye Dasa Avatārā māhā* [*Viṣṇor-daśāvatārān-āha*] is *Prakritic.* The *Garuḍa* and two *Śarabha Dhyānas* are powerful. Other noticeable items-are, two *Sadāśiva Dhyānas, Ardhanārīśvara* and [*Naṭarāja*] *Nartam Vīra-bhadra Dhyānas* ; two *Aghora* and *Mahāghora Dhyānas*—the *Bhuvanaśvarī,* the *Bhadrakālī.* The *Ambikā-svarūpā* and *Matsyendra Nātha* are peculiarly North Indian and Tantrik.

रुपावलिय

RŪPĀVALIYA

MSA

Appendix to Chap. IV. pp. 111-113. Practically the same as Rūpamālā. The summary contents—158 items. Translations of some verses are given as examples.

लक्षणफलाफलम्

LAKṢANA-PHALĀPHALA

NV लक्षणफलाफलम्
कात्यायनकृतं (वास्तुः)
लिखितसूच्याः संख्या २९७२

N2 (पृ० १९०) has *III. 319 O*, "A work entitled प्रतिमालक्षणं from लक्षणसमुच्चय" ; the Colophon ends, therein :

कात्यायने × × विधिं नराणाम् हितकाम्यया ॥

NV reads however, the beginning of the ending, somewhat differently ; Colophon : कात्यायनविधं प्रोक्ता नराणां हितकाम्यया ॥

This difference in readings is *substantial* ; the only interpretation of the words (underlined) acceptable must be like : (विधिं कात्यायन-प्रोक्तं) कात्यायनो विधिं प्रोक्तो नराणां हितकाम्यया ॥

Again this brings in *Kātyāyana* as a probable authority (who enunciated Iconographic principles) enumerated in both the Texts : N2 III. 319 O प्रतिमालक्षणं from लक्षणसमुच्चय), and NV लक्षणफलाफलम् ; evidently, *Kātyāyana is known for the first time, as a Śilpa-Ācārya* and it is fortunate that his word is perhaps preserved.

It would therefore, be difficult both to regard प्रतिमालक्षणं as part of लक्षणसमुच्चय, or to dismiss the genuine nature of the work लक्षणफलाफलम्, ascribed to *Kātyāyana* ; being a *Gotraṣi* there were of course, many *Ṛṣis*, of that name.

लक्षणसमुच्चय [वैरोचनीय]

LAKṢANA-SAMUCCAYA [VAIROCANĪYA]

PBH[1] —Text Vol. I. palm-leaf Ms १ सङ्घवीपाटक-भाण्डागारस्य—पुस्तिका-परिचयः १-२५८ No. I. Saṅghavīpāḍa Bhāṇḍāra pp. 163-164.

PBH[1] —Report on the search of Mss. in the Jain Bhandars at Pattan, p. 55. No. 266, Lakṣaṇa-samuccaya (Vairocanīya), *pa* 115-224 ; Sanskrit. Architecture. "A work on building the temple of Śiva and the installation of the Phallus, etc. The work is called Vairocanīya. The Palm-leaf Ms. though incomplete (forms 12-28 vidhis) is the only Ms. known of the work".

Careful examination, however, shows this assertion to be, as has been conclusively proved—wholly, unfounded. Fortunately, Mss. of this very particular work are extant, under very different names, not easily recognisable, in far distant places. Every one of them, is regrettably incomplete; but they are, all, mutually complementary, compensative and corroborative; the gaps in the ones, being supplied by the extant portions of the others. It is therefore, possible, to get an almost complete text of this important work on Saiva Ritual and Worsip.

There are complete agreements as to the number of (3500) *Ślokas* in total, the very names of the diverse Chapters and their number (32). Giving detailed instructions (*vidhis*) rituals for Pratiṣṭhā, Consecration and Dedica tions, the Chapters are, also named as '*Vidhis*', apparently.

लक्षणसमुच्चयः

LAKṢANA-SAMUCCAYA

AI On the features in images of deities. Bik 411 (attributed to Hemādri). Katm 12. Quoted by Hemādri in Dānakhaṇḍa in Paraśurāmaprakāśa, w. p. 312.

लक्षणसारसमुच्चयः

LAKṢANA-SĀRA-SAMUCCAYA

A1 Rules for the construction of Liṇgas of Śiva. L 2277

ASB/DC3—*Preface pp. xlix-l, 11. Consecration and Dedication.*

Pratiṣṭhā-Lakṣaṇa by Vairocana, disciple of Īśāna-Śiva of the Mattamayūravaṁśa.

Īśāna-Śiva was the Guru of Rājā Nirbhaya, perhaps an early chief of the Devagiri Yādavas. Vairocana himself was the son of Dvāra-nātha, a King, and Grandson of Gopāla, also a King. He bases his work on what is spoken by Śiva and the work of his predecessors.

Īśāna-Śiva was the author of *Īśāna-Śiva-Gurudeva-paddhati* [*TSS. Nos. 69, 72, 77, 83.*]

ASB/DC3—(2466)/4782. *Pratiṣṭhālakṣaṇam* or *Lakṣaṇa-Samuccayaḥ By Vair(o)cana.*

(57) Palm-leaf. Folia, 190, of which some leaves are missing. Extent in slokas, 3500, as given at the end of the Manuscript. Character, Newari of the Fourteenth Century.

(2467)/4829. *The Same.*
Palm-leaf. Folia, 6. Character, Nāgara of the Seventeenth Century.
(2468)/4830. *The Same.*
Two Palm-leaves. Character, Nāgara of the Eighteenth Century.

ASB/DC3—(2466)/74:2 : *Pra°-la°-or Lu° Sa°* By Vairocana.

प्रारम्भवाक्यम् । "ॐ नमः शिवाय ।
तत्त्वत्रयत्रिदहनत्रिगुणत्रिलिङ्ग-
कालत्रयत्रिभुवनत्रिसुरीशरीरम् ।
नेत्रत्रयत्रिपथगाद्दिपवित्रगोत्र—
पुत्रीत्रिशूलमृतमीशमहं प्रणम्य ॥
आगमेभ्यः समाकृष्य कुर्य्यां लक्षणसंग्रहम् ।
ऋजुं संक्षेपसंपूर्णं सर्व्वस्थापनसंकुलम् ॥
असंदिग्धं स्फुटार्थं च धर्मकामार्थमोक्षदम् ।
हिताय मन्दबुद्धीनां स्मरणाय मनीषिणाम् ॥
किञ्चित् क्वचित् स्फुटं चाङ्गं नैकस्मिन् सर्व्वमङ्गकम् ।
बहु तन्त्राण्यतो (वी)क्ष्य क्रमेणैकत्र लिख्यते ।" इत्यादि ।

अन्त्यवाक्यम् । "श्रीमन्मत्तमयूरजो हरसमः शैवे कुले द्योतकः
प्रख्यातो विमलाद्दिकः शिवपरश्चाचार्य्यवर्य्योऽभवत् ।
पूज्योनिर्भरभूमि[प]स्य च गुरुस्तेनाभिषिक्तश्च यो
ज्ञानीशानशिवस्तदङ्घ्रिजनितो वैरोचनो देशिकः ॥" इत्यादि ।

पुष्पिका । "इति प्रतिष्ठालक्षणसारसमुच्चितायां संहितायां
पवित्रारोहणद्वात्रिंशतिमो विधिः समाप्तः ।
एवं सर्व्वैकत्वेन, ग्रन्थसहस्रत्रयं पञ्चशताधिकमिति ॥६८३॥
इति शुभं ॥६८३॥

[Cf. N2 *III 357, Post* : The extent in ślokas, 3500]

L. No. 2277 *Lakṣaṇa-sāra-samuccaya.*

A treatise on the worship of the Liṅgam of Śiva, compiled from various Tantras. Anonymous. Extent, 3924 ślokas. Folia 158. Character Nagari. Place af Deposit : Bettiya.

Beginning.

"तत्त्वत्रयत्रिदहन०—०शरीरं । नेत्रत्रय०— प्रणम्य ॥
आगमेभ्यः समाकृष्य स्मरणाय मनीषिणां । किञ्चित् क्वचित्०—लिख्यते ॥
सिद्धिर्लिङ्गाश्रितेत्यवं शिवप्रोक्तं शिवागमे ।" इत्यादि ।

End.

"यावच्छ्रीमानन्तो धरति०—०

तावद्ध रोचणीया जगति चिरमियं पुस्तरूपास्तु कीर्त्तिः ॥"

Colophon.

"इति लक्षणसारसमुच्चये द्वात्रिंशत्तमो विधिः समाप्तः । शुभम् ।"

N1 (पृ० २१५) No. 1297. प्र०-स० Pra° Sa°. Extent 1831 ślokas,

Hṛdaya Śiva belonged to the school of Raṇipatra Lambakarṇa belonging to Mattamayūra-vaṁśa. The last went to Gorāṭikamaṭha and was at once accepted as his own by the Rājā of Dhārā. The work is Tāntrika as opposed ta Smārta.

The discovery of the work shows that at one time an attempt was seriously made to set up a complete code of Śaiva and Tāntrika regulation of life. The author says that his work is one of many of the kind. It belongs to *Bāthula Mahātantra* quoted in *Madanapārijāta*. [TSt1 p. 4.]

N2 (पृ० १९०) III. 319 Contains : *C*. A work entitled प्रतिमालक्षण from लक्षणसमुच्चय It begins :—

लक्षणञ्च प्रवक्ष्यामि नराणाम् हितकाम्यया ।— —॥ कात्यायने × × विधि—॥

N2 (पृ० २३३-३५) III. 351. प्रतिष्ठालक्षणसारसमुच्चयः ।

Paper. Folia, 160, of which some (31) are missing. Extent in ślokas, 3500, as given at the end [Cf. ASB No. (*2466*)/4782, *above*]. Character, Newari. Date ? The work is complete in 3500 ślokas. But in the existing Ms. there are only 2700.

It begins :

"तत्त्वत्रयत्रिदहन०" इत्यादि ।

"आगमेभ्यः समाकृष्य" इत्यादि ।

"असंदिग्धं स्फुटार्थं च" इत्यादि ।

"किंचित् क्वचित् स्फुटं" इत्यादि ।

The 7th Chapter of the work contains descriptions of images of various deities. The 8th treats of their seats, and the 9th of their conveyances and weapons.

The end :

"श्रीमन्मत्तमयूरजो हरसमः" इत्यादि ।

"ज्ञानीशानशिवस्तदंघ्रि जनितो वैरोचनिर्देशिकः ॥"

"यावच्च् श्रीमानन्तो धरति" इत्यादि ।

"तावद् वैरोचनीया जगति चिरमियं पुस्तरूपात्र कीर्तिः ॥

इति प्रतिष्ठालक्षणसारसमुच्चये पवित्रारोहणं नाम द्वात्रिंशतिमो विधिः ।

शुभ । ग्रन्थसंख्या ३५०० शुभमिति ।"

"Among the Śaivas there was a sect, known as Mattamayūra-vaṁśa. The names of their great teachers generally end with the word Śiva, such as ईश्वरशिव, हृदयशिव, etc. See *Preface* to Nepal Catalogue [N1 *p. lxvi.*] The present work is by Vairocani, a disciple of Īśāna Śiva of the same Vaṁśa. Īśāna Śiva was a disciple of Vimala Śiva, who was the Guru of Nirbhaya, a King. The author apparently follows the example of Hṛdaya Śiva, who wrote the Prāyaścitta Samuccaya, in compiling this work.

NV लक्षणसमुच्चयः

*लिखित तालिका संख्या २३२४

संपूर्णम् *सचित्रम् नेवारीलिपिः

विषयपत्राणां संख्या १२९

चित्रपत्राणां संख्या ३६

संपूर्णं । पत्रसंख्या १६५

प्रारम्भः

ॐ नमस्तस्मै ॥

तत्वत्रयत्रिदृक्त्रिगुणत्रिलिङ्गकालत्रयत्रिभुवनत्रिधरीशरीरं । नेत्रत्रयत्रिपथगाहिपवित्रगोत्र-पुत्रीत्रिशूलभूतमिशामहं प्रणम्य ॥ आगमेभ्यः समाकृष्य कुर्यां लक्षणसंग्रहं । सङ्गं संक्षेप-संपूर्णं सर्वस्थापनसंकुलं ॥ असंदिग्धं स्फुटार्थं च धर्मकामार्थमोक्षदं । हिताय मंदबुद्धीनां स्मरणाय मनीषिणां ॥ किंचित्कचित्स्फुटं चाङ्गं नैकस्मिन्सर्वमंगकं । बहुतंत्राण्यतो वीक्ष क्रमेणैकत्र लिख्यते ॥ सिद्धिर्लिङ्गाश्रितेत्येवं शिवप्रोक्तं शिवागमं । तदागमानुसारेण लिङ्गं वक्ष्यामि सांप्रतं ॥ यतो जातमिदं सर्वं त्रैलोक्यसचराचरं । लीयते प्रलये यत्र तदिदं लिङ्गमुच्यते ॥ अरूपमप्रमाणं यभूत्रिधारूपमानतः । हीनादिसिद्धयस्तस्माच्छिवपूजोपचारतः ॥—

NV प्रतिष्ठालक्षणसारसमुच्चयः

संख्या ३५१ १९० पत्राणि नेवरीलिपिः

[Mark the number of pages : *Vide* N2.]

* The Ms. is complete. Also, the extreme paucity of illustrated Mss. of Indian Art, especially on *Vāstu-Śāstra*, at once, stands a proof of the unique and important character of this Ms. The sketches are not coloured. The number refers to the Handscript Catalogue of Mss.

COMPARISONS OF THE DIFFERENT VIDHIS OF

) प्रतिष्ठालक्षणम् Pra°-La°-
[लक्षणसमुच्चयः] [La°-Sa°-]

II) प्रतिष्ठा लक्षणसार समुच्चितासंहिता Pra°-La°-Sā°-Sa°-.

III) लक्षणसारसमुच्चयः La°-Sā°-Sa°- (Mss.).

II) ASB/DC3 (*2466*)/4782 :—

*[पुष्पिकाः ।]—

२३ पत्रे इति लक्षणसमुच्चये
† † † परीक्षाविधिर्द्वितीयः ।
[२ वि०] श्लोकाः २६९ ॥

४५ „ „ प्रतिष्ठातत्त्वे ल० स० अव्यक्तलिङ्ग-
वर्त्तना*a1)चतुर्थोऽध्यायः ।
[४ वि०] श्लोकाः १५० ॥

५० „ „ ल० स० व्यक्तलिङ्गलक्षणं
[५ वि०] पञ्चमो विधिः । श्लोकाः ९२ ॥

७७ „ „ ०रुद्रादिव्यक्तलिङ्गवर्त्तना*a1)
[६ वि०] षष्ठो विधिः । श्लोकाः ३६६ ॥

७९ „ „ ०व्यक्ताव्यक्तसुव्यक्तलिङ्गानां दशधा-
वर्त्तनी*a1) सप्तमो विधिः ।
[७ वि०] श्लोकाः २६ ॥

८५ „ „ ०पीठ*a1) वर्त्तनाविधिरष्टमः ॥
[८ वि०] श्लोकाः ६७६ ॥

८९ „ „
[९ वि०] ०नवमो विधिः ॥

९३ „ „ ऋत्वादिदिनपरीक्षा
[१० वि०] दशमो विधिः । श्लोकाः ४६ ॥

९७ „ „ यागमण्डपादिघटनैकादशमोविधिः ।
[११ वि०]

III) L. No. 2277—[विषयाः ।]

शिवलिङ्गमाहात्म्यकीर्तनं । व्यक्ताव्यक्तमिश्र-
भेदात् तस्य त्रिविधत्वनिरूपणं । तत्र फलभेद-
कथनञ्च । मृत्काष्ठधातुरत्नमयादिलिङ्गनिर्म्माण-
विधिकथनं । तत्र प्रत्येकं माहात्म्य कीर्त्तनञ्च ।
शुभाशुभलिङ्गलक्षणकथनं । विविधफलमयलिङ्ग-
निरूपणं । [*१म विधि] (Con'd.)?
मङ्गलाचरणनिरूपणं । [*ग्रन्थारम्भः] ?
अशुभनाशनोपायकथनं । [१ वि०]
सद्गुरुलक्षणादिकथनं । शैवाचार्य लक्षणादिक० ।
आचार्य्यपरीक्षाविधिः । [*२ वि०]
तत्र अध्ययनादिवि० क० च । [*३ वि०]
अव्यक्तलिङ्गप्रमाणलक्षणादिक० । [*४ वि०]
व्यक्तलिङ्गप्रमाणलक्षणादिनिरूपणं । [*५ वि०]

तत्र नवशक्तीनां प्रतिमाल० । एकादशरुद्राणां
प्रतिमाल० । एवं प्रसिद्धानां सर्व्वेषां देवानां
देवीनाञ्च ल० क० । एवं शिक्षाकल्पव्याकरणा-
दीनां प्र० ल० । ग्रह(न)क्षत्रतिथ्यादीनां प्र०
ल० क० च । तथा, भूतप्रेतकिन्नरप्रभृतीनां
योगिन्यादीनाञ्च प्र० ल० क० । [*६ वि०]
व्यक्ताव्यक्त प्र० ल० क० । [*७ वि०]
प्रतिमास्थापनयोग्यपीठनिर्म्माणवि० क० ।
[*८ वि०]

अथ हरिहरादीनां सर्वेषां देवानां चक्रत्रिशूल्याद्यष्ट-
ल० क० । तथा प्रत्येकं वाहनायुधादिक० च ।
[*९ वि०]

लक्षणमुहूर्त्तादिमानक० ऋत्वादिनिरूपणं । तत्र
प्रतिष्ठायां मासादिनिरूपणञ्च । [*१० वि०]
मण्डपनिर्म्माणवि० क० । [*११ वि०]

*) The Identifications of the different Vidhis (due to the present writer) are shown within *'[ ]' asterisked Brackets.

II) ASB/DC3 (*2467*)/4829 :—
*[Colophons]—
इति ल० स० कुण्डलकुण्डवर्त्तना*a1)
[१२ वि०] द्वादशमो विधिः ।

II) (*2466*, 14782 :—पुष्पिकाः ।

१०७ प० इति लक्षणोद्धारत्रयोदशमो विधिः ।
[१३ वि०] श्लोकाः १५३ ॥

११० „ „ ०त्रिधा लिङ्गस्नानं चतुर्दशमो विधिः ।
[१४ वि०] श्लोकाः ५० ॥

१२७ „ „ वैरोचनीये ल० स० त्रिधालिङ्गारोपणं
[१६वि०] षोडशमो विधिः। श्लो० १२९ ॥

१२९ „ „ ल० स० चण्डस्थापन[o-] सप्तदशमो
[१७ वि०] विधिः । श्लोकाः ३२ ॥

१४० „ „ ०जीर्णोद्धारैकविंशतिमो विधिः ।
[२१ वि०] श्लोकाः २२ ॥

१५१ „ „ देवस्थापने वेधत्यागलक्षणनिर्णयस्त्रयो-
[२३ वि०] विंशतिमो विधिः । श्लो० ७५ ॥

१७६ „ „ ०सांवरे (?)*b,*c,*d) भवप्रासादा-
वर्त्तनी सप्तविंशतिमो विधिः ।
[२७ वि०] श्लोकाः ११५ ॥

१८४ „ „ ०मण्डपादिवर्त्तनी लक्षण त्रिंशतिमो
[३० वि०] विधिः । श्लोकाः १८ ॥

१९० „ „ इति प्रतिष्ठालक्षणसारसमुच्चितायां
संहितायां पवित्रारोहणं द्वात्रिंशतिमो विधिः
[३२ वि०] समाप्तः । श्लोकाः ६८३ ॥

III) L. No. 2277 :—*[विषयाः]—
कुण्डलकुण्डवादिवि० क० । [*१२ वि०]
प्रतिष्ठायै उद्धारादिवि० क० । [*१३ वि०]
त्रिविधलिङ्गस्नानवि० क० । [*१४ वि०]
अधिवासनवि० क० । [*१५ वि०]
लिङ्गारोपणवि० क० । [*१६ वि०]
ईश्वरस्थापनवि० क० । [*१७ वि०] ?
तोरणस्तम्भग्रहपूजाजरायुजादिस्था०वि० क० ।
[*१८ वि०]
बाणलिङ्गादिस्था०वि० क० । [*१९ वि०]
ध्वजादिनिवेशनवि० क० । [*२० वि०]
पुरातनलिङ्गाद्युद्धारवि० क० । [*२१ वि०]
ग्रहादिलक्षणस्थापनादिवि० क० । [*२२ वि०]
तत्र स्नानयागलक्षणनिर्णयवि० निरूपणञ्च
[*२३ वि० ?]
शल्योद्धारवि० क० । [*२४ वि०]
वास्तुपूजापदसंस्थापनवि० क० । [*२५ वि०]
प्रासादनिर्म्माणवि० क० । साधारणप्रासाद वि०
क० । [*२८ वि०]
द्वारस्थापनवि० क० । [*२९ वि०]
पुष्करिणी-कूप-वृक्षोद्यानारामस्थापनवि० क० ।
[*३१ वि०] पवित्रारोहणवि० क० च ।
[*३२ वि०] इति शम् ।

II) ASB/DC3 (*4830*)/246 :—
[Cols.]—138A, इति श्रीवैरोचनीये
ल० स० ईशानादिध्वजनिवेशनाख्याने विंशतिमो
विधिः । श्लोकाः ३९ ॥
161B, इति ल० स० वास्तुपूजास्थापने पञ्च-
शतिमोऽध्यायः ।

*a1) वर्त्तनी, वर्तिनी, वर्त्तना (*वर्जनी, *वर्जनो, *वर्जनीय) ।
*a2) वर्णना, वर्णनी ।
*b) (संवर्ण ?) Cf. "प्रासादमण्डनम् [*PM*]" *Op. Cit.* ७म् अ०
*c) (सांधार ?) Cf. "स० सूत्रधारः [*SM*]" *Op. Cit.* ५६ अ० सांधारप्रासादाः ।
*d) (*भव, *नव) । e1) (*यातयान चैत्य) e2) (*यत्य चैत्य) ।

II) N2 III. 351 :—

Ch. VII. Descriptions of Images of various Deities [प्रतिमा ल० क०] * *

Ch. VIII. Their seats [पीठ]**

Ch. IX. Their conveyances and weapons. [वाहनायुधादिक०] * *

PBH1 No. I SANGHAVI PADA 163 64

२६६—लक्षणसमुच्चय (वैरोचनीय) प० ११५-२४४

प० ११७—ध्रुवलयवर्जनो (?)*a1)द्वादश विधि

प० १३५—त्रिधालिंगस्नान

प० १४४—अधिवासन १५

I) *i) [Colophons]—

NV [1314]

इति लक्षणसमुच्चये लिङ्गद्रव्यनिर्णयवनप्रवेशादि-विधिः प्रथमः [१वि०]

„ „ कर्तुराचार्यादि परीक्षाविधिः द्वितीयः [२वि०]

„ „ धातुशिलाग्रहणविधिः तृतीयः [३वि०]

इति प्रतिष्ठातन्त्रलक्षणसमुच्चयेऽव्यक्तलिङ्ग*a2)-वर्णनादिश्चतुर्थः [४वि०]

इति लक्षणसमुच्चये व्यक्तलिङ्गलक्षणविधिः पञ्चमः [५वि०]

„ „ रुद्रादिव्यक्तलिङ्ग*a2)वर्णनाविधिः षष्ठः [६वि०]

„ „ व्यक्ताऽव्यक्तलिङ्गानां दशधा*a2)वर्णनी-विधिः सप्तमः [७वि०]

„ „ पीठवर्णनाविधिरष्टमः [८वि०]

„ „ वाहनाद्यथवर्णनाविधिर्नवमः [९वि०]

„ „ ऋत्वादिदिने परीक्षाविधिर्दशमः [१०वि०]

„ „ मण्डपादिविधिरेकादशः [११वि०]

„ „ कुण्डस्रुक्स्रुव वर्णनाविधिर्द्वादशः [१२वि०]

इति लक्षणसमुच्चये प्रतिष्ठातन्त्रे लक्षणोद्धारविधि-स्त्रयोदशः [१३वि०]

इति लक्षणसमुच्चये त्रिधालिङ्ग स्नानविधिश्चतुर्दशमः [१४वि०]

„ „ अधिवासनविधिः पञ्चदशः [१५वि०]

इति लक्षणसमुच्चये वैरोचनीये षोडशस्त्रिधालिङ्ग-तर्पणविधिः [१६वि०]

*f) *हृत्* (भित्ति) ।

*g) Cf. 'च्छन्दित', 'भूषण,' are 'Types' of Buildings.

*h1) 'चर' *Movable* Bldgs ?

*h2) 'पञ्चरथक' Type of the Bldg.

*i) Wants the 32nd (Last) *Vidhi* only.

* * These Sanskrit Renderings of the different *Vidhis* shown within brackets are due to the present writer with * asterisks.

प० १६५—इति वैरोचनीये ल० त्रिकलिंगारोपण १७

प० १६९—ल० तोरण-स्तंभ-गुरु-पूजादिभूतानि स्थापने १८

प० १७५—बाण(?)लिङ्गादि*a1)यात्तद्वार-*f)हस्तसंस्थापन १९

प० १८०—ईशानादिध्वजनिवेशनाख्या २०

प० १९४—मंडप*e1) यत्यादिग्रहस्थापने २२

प० २०१—देवस्थापन-वेधत्यागनिर्णयः २३

प० २०६—शल्योद्धार २४

प० २१५—वास्तुपूजास्थापन २५

प० २२४—ल० च्छंदवास्तुभूषणाख्य*g) पञ्चसामाण्य*h1)चरकप्रासादa1)वर्जनीय-द्वि(षड्) विंशतिमोविधिः ।

प० २३३—*b,*c)साधार*d)नवप्रासाद-*a1)वर्जनी...२७

प० २३६—लिंगमानप्रासादलक्षणः ।

„ „ „ चण्डेश्वरस्थापनविधिः सप्तदशः [१७वि०]

„ „ तोरणस्थम्भग्रहपूजाजनायुजादिभूताधि-स्थापनविधिरष्टादशः [१८वि०]

„ „ बाणलिङ्गादि *a1) यानद्वारहस्तैपनवि रेकोनविंशतितमः [१९वि०]

इति वैरोचनीये लक्षणसमुच्चये इशानादि ध्वज-निवेशनो विधिरविंशतितमः [२०वि०]

इति लक्षणसमुच्चये जीर्णोद्धारविधिरेकोविंशतितमः [२१वि०]

„ „ मण्डप*e2)यत्यादिगृहनिर्णयविधि-र्द्वाविंशतितमः [२२वि०]

„ „ स्थानादेशयागलक्षनिर्णयविधिस्त्रयोविंशः [२३वि०]

„ „ शल्योद्धारविधिश्चतुरविंशतितमः [२४वि०]

„ „ वास्तुपूजापदसंस्थापनविधिः पञ्चविंशतितमः [२५वि०]

„ „ तलच्छंद वास्तुभूषणाख्य सामान्य*h2) पञ्चरथकप्रासादवर्तनाविधिः षड्विंशः [२६वि०]

„ „ साधार *a1)नवप्रासादवर्णनाविधिस्सप्त-विंशः *c),*d) [२७वि०]

लिङ्गसान प्रासादविधिरष्टाविंशः [२८वि०]

„ „ देवद्वारस्थापनलक्षणविधिरेकोनत्रिंशत्तमः [२९वि०]

„ „ मण्डपादि*a1)वर्तिनी लक्षणस्त्रिंशतिमो-विधिः [३० वि०]

„ „ पुष्पविनिकूप वृक्ष्योद्यानारामस्थापनमेक-त्रिंशत्तमोविधिः [३१वि०]

[लिङ्गादिप्रतिष्ठाविधि]

[LINGĀDI-PRATIṢṬHĀ-VIDHI

AI by Nārāyaṇa Bhaṭṭa. p. 22]

लिङ्गादिलक्षणम्

LINGĀDI-LAKṢANAM

TŚ No. 15446. Not noticed by Burnell. No. 6721 b.

The Ms. is in good condition. It is not known from which thisa is an extract.

[वनप्रतिष्ठाकल्पः

VANA-PRATIṢṬHĀ-KALPA

AD पृ. ४७ 19 K 20 आ 2.

ADI p. 112—प्र॰

वनोत्सर्गविधिः

VANOTSARGA-VIDHI

AI p. 549 On the dedication of temples tanks, groves etc. by Viṣṇu śarman. Oudh 1877, 32

MM[1] No. 307

वापीकूपतडादि[वास्तु]विधि

VĀPĪ-KŪPA-TAḌĀGĀDĪ-[VĀSTU]VIDHI

AI p. 563

MM[1] —[„]—No. 320.]

वास्तुतिलक

VĀSTU-TILAKA

PBH[1] A REPORT ON THE SEARCH FOR MANUSCRIPTS —(P. 55) by Keśava. Architecture. Sanskrit.

वास्तुनिर्माण

VĀSTU-NIRMĀNA

AI archit. Pbeh 9.

वास्तुपदन्यासविधिः

VĀSTU-PADA-NYĀSA-VIDHI

MOI2 D. 8771, 72 Incomplete

वास्तुपद्धतिः १,२

VĀSTU-PADDHATI 1, 2

1) AIII Peters. 5, 134

HSP Nos. 5092—94 Dharma.

2) AD Pt. II, पृः ४७ 35 C 49 के 170.

ADJ p, 115 प्र०

वास्तुपुरुषः

VĀSTU-PURUṢA

AD Pt. II. पृः ४७ 20 E 41 प्र 2.

ADI [Not traceable]

[Library No. shows—same as VĀSTU-VIDHANAM (see *post*)]

वास्तुपुरुष-विधानम्

VĀSTU-PURUṢA-VIDHĀNA

AD Ms. 1602 [*Vide* HT] of Nārada

[*Vide* VĀSTU-VIDHĀNA *Post*]

[वास्तुपूजनपद्धति

VASTU-PŪJANA-PADDHATI

AII Rgb. 241. Stein 101

Weber 2246.

by Paramācārya. Peters 4, 10.]

[वास्तुपूजा

VĀSTU-PŪJĀ

AII Peters 4' 10.

HSP No. 5097 Dharma]

वास्तुप्रकरण १, २

VĀSTU-PRAKARAṆA

	AI Jy.	1, 2
(1)	AII	proper seasons and constellations for the building of a house. Fl. 141 (imperfect),
	AIII Jy.	
	HSP Jy.	
	MU	No. 4874, with Kanarese meaning.
(2)	VBH	No. 1614. by Sanatkumāra.
		Not traceable. See under *SANATKUMĀRA-VĀSTU*
		————————*Śilpa-Śāstram* Edited with Introd., notes and Engl. transl. By Phanindranath Bose *POS No. 17*. Lahore, 1928. p. 34, App. II. The *Nāgarī* Texts are corrupt, probably, in transcribing.

वास्तुप्रकाश

VĀSTU-PRAKĀŚA

AI	by Viśvakarman. Oudh. XII, 30. NP. X, 56.
	See Viśvakarmaprakāśa.
D	p. 786. [attributed to Viśvakarman—On architecture].

वास्तुप्रदीप

VĀSTU-PRADIPA

D	p. 786 [by Vāsudeva. On architecture.]
OIM	p. 269 Vāsudeva. The geometry of architecture. Sam. 1882. OS103

वास्तुभूषणम्

*VĀSTU-BHŪṢANA

Refers to ভুজবল-ভীম, বাস্তুনির্ণয়, ভোজরাজ, মাধবমত, বাস্তুকুণ্ডলী, সারসংগ্রহ, বাস্তুপটল, পীযূষধারা, হৃদয়ানন্দ॰)

শ্রীভুবনচন্দ্রজ্যোতিস্তীর্থেন বিরচ্যানূদিতম। (২য় সং) শকাব্দাঃ ১৮৫০। কলিকাতা।

वास्तुमञ्जरी

VĀSTU-MAÑJARĪ

D p. 786 [attributed to Maṇḍana Sūtradhāra—On architecture],

वास्तुमण्डन

VĀSTU-MANDANA

AI archit. by Sūtradhāramaṇḍana.
Kāśin. 30. Bhr. 405.

AII —archit. by Sūtradhāramaṇḍana.
Ulwar 1961. Extr. 574.

D. p. 786 (attributed to Maṇḍana Sūtradhāra —On architecture].

K No. 2149

[वास्तुमण्डलपूजानवगृहे

VĀSTU-MANḌALA-PŪJĀ NAVA-GṚHE

IO (II) No. 8082.]

*वास्तुमुक्तावली

VĀSTU-MUKTĀVALĪ

Vide HT Benares, 1916

वास्तुरत्नावली

VĀSTU-RATNĀVALĪ

MUP *वास्तुरत्नावली कर्तृनाम जीवनाथ-शर्मा, काशी

वास्तुलक्षण

VĀSTU-LAKṢANA

AI archit. Taylor I, 313, 323.
Oppert 3005, 6198.

AII archit. Gov. Or. Libr. Madras 84.

OIM Grantha script.—See Auf. 1.

MU No. 4780,

वास्तुविचार

VĀSTU-VICĀRA

AI arohit. B. 4,276. NP. IX, 56.
P p. 442

*वास्तुविद्या

VĀSTU-VIDUĀ

AI arohit. Oppert 6199. Com. BP 276
BNC[2] Ms. 1120 *Vāstuvidyā*. Traite d'architecture. 1910. Ecr. nāgarī.
D p. 787. [deals with materials, etc., for house building].
MOI[2] R. 3385 | R. 3450 | केरलटीकासहितः । Complete.
P p. 443
TC[4], I (A) B (C) MO R. No. 3450 with Malayalam meaning
TC[1] ; 2 No. 193 ; Nos. 113-5 अध्यायैकदेशान्ता ; १६ अध्यायाः
TP Duplicates available.

Vāstuvidyā treats of the materials, the ground and other things necessary for house-building, in sixteen chapters.

There are 16 chapters, Sādhanakathana to the end af Mṛlloṣṭavidhāna. The benedictory stanza, occurring at the end of chapter 15 leads one to presume that the work comprises two parts, the first extending to the end of the Bhavanaparigraha and the second dealing with Mṛlloṣṭavidhāna etc.

K. R. Pisharoti : *Vāstuvidyā* (Chapters I-VI) Calcutta Oriental Journal, Vols. I, II.

TSS No. XXX. The Vāstuvidyā Ed. by T. Gaṇapati Sāstrī. Trivandrum, 1913.

TSS No. CXLII. The Vāstuvidyā (2nd Edition) with the Commentary *Laghuvivṛti* of M. R. Ry. K. Mahādeva Śāstrī Aol. Published by Vaidyaśāstranipuna L. A. Ravi Varmā, Triv., 1940.

वास्तुविधानम् १, २

VĀSTU-VIDHĀNA 1, 2

1) AD Pt II. पृ० ४७—नारदकृतम् (By Nārada).
20 E 51 प्र 8.
23 M 7 आ 220

[XXII. M. 7. *Vide JISOA* Vol. III No. I.]
p. 115 वा० वि० (नारदीयम्)—शिल्प
ADI (आन्ध्रटीकासहितम्) [With Telegu meaning]
2) TŚ [Not traceable]
HT Vol, II Appendix pp 427—28.
See p. 11, 'Vāstuvidhāna' and Note 23*.
* Ms. 1602' Adyar Library ; VIII. 26.
The Ms. is in Grantha script ; Chapters VIII and X are published in the Appendix, in Devanāgarī.

॥ नारदीयं वास्तुपुरुषविधानम् ॥ * अथ अष्टमोऽध्यायः—इति नारदीये वास्तुपुरुषविधाने वास्तुचक्रपुरुषविधिर्नाम ॥ अष्टमोऽध्यायः ॥

॥ अथ दशमोऽध्यायः ॥— इति नारदीयेवास्तुवि० दशमोऽध्यायः ॥

वास्तुविधि

VĀSTU-VIDHI

AI	archit. by Viśvakarman. Mack. 133.
ASB/DC[8]	No. 2507 (*6040*).
D	p. 788 [attributed to Viśvakarman —On architecture].
HSP	Dharma.
T	p. 138a.
TŚ	[Not traceable]

[वास्तुशान्ति

VĀSTU-ŚĀNTI

AII	archit. Peters.*4, 10.]
T	p. 738a
TŚ	Not traceable. But could it be, same as TŚ Vā°—Śā°—pra ?

*Paurāṇika vāstuśānti-prayoga Bombay, 1886
Vide HT.

वास्तुशास्त्र[-णि]

VĀSTU-ŚĀSTRA [-S]

AI Kh. 75. Pheh 9. Rādh 2. 44.
Quoted in Nirnayasindhu Oxf. 279a, in Kuṇḍamaṇḍapasiddhi Oxf. 341a. See Viśvakarmaprakāśa.
— by Viśvakarman. Mack. 132. K. 192. See Aparājitavāstuśāstra.
— by Sanat-kumāra. Mack. 133. Oppert 8239. II, 2096, 4148.
— Samarāṅgaṇasūtradhāra by Bhojadeva Kh 75.
— Rājavallabhamaṇḍana by Sūtradhāramaṇḍana. Paris (D 239). Kh. 75. P. 15. H. 367. See Rājavallabha.

AII — by Santakūmara. Gov. Or. Libr. Madras 19. 84. Hz. 643. IO. 2688.
— by Sūtradhāramaṇḍana. 1 Rgb. 1025.

AIII — by Maya. BC 423,

ASB Vāstuśāstram of Viśvakarman. I. G. 89.

ASB Ditto. Mss. Nos. 7854 and 6145 [*Vide* HT]

AD Pt. II. पृ० ४७ क) नरदोषलिखितम् वा० 8D 103 दे 2
—ख) राजवल्लभकृतम् 35B 150 दे 140
—ग) समराङ्गणसूत्रधारः) विश्वकर्मकृतम् (भोजदेव इत्यन्ते दृश्यते)
35B 139 दे 60 (१९ अध्यायप्रभृति कुण्डलक्षणपर्यन्तं, मध्ये मयकृतमिति च वर्तते)

ADI P. 115. (क) Not traceable (ख) (ग) विस्वकर्मा, शि-

AU (Vāstuśāstram) (In Telugu script) (e) 2.

BNC No. 988 Vāstuśāstra, par Viśvakarman. 1803. Nāgrī Paper.

CIM Sūtradhāramaṇḍana of Sūtrabhṛnmaṇḍana H 1507.

D P. 788 (-also called Śilpa-śāstra—attributed to Rājavallabha Maṇḍana and Bhūpati-vallabha. This is a work on architectural disposition of houses, palaces, temples, etc., and the rite to be performed at their inauguration.

IO[1] No. 3147.

JSBH वास्तुशास्त्र । कनडीलिपिमें ताडपत्रपर संस्कृतभाषा । ग्रन्थकर्ता सनत्कुमार । पत्रसंख्या ४२ । श्लोकसंख्या १००० ।

K No. 2153 Vāstuśāstraśilpa.

MO(13) D 17767.

MU No. 4695 (प्रतिष्ठातन्त्रान्तर्गतम्)

N² Preface, p. xxxii. पू० ८८— *III 397 A.*

It begins in the form of a Tāntrik work with the description of a hermitage on the Ganges in the Himālayas. The interlocutors are Vṛddha Garga and Jākṣuki.

N2 Preface, p. xxxii.

"Vāstuśāstra, p. 88, is an original work in the form of a Tantra dealing with architecture, engineering devices (town planning, building of palaces, etc.) as well as with such rites as house-warming, consecration of houses etc." —(पू० ८८-९) No. III, 397A. Extent in ślokas, 1200.

"शुम्भाध्याये प्रथमाध्यायः ॥ वास्तुविद्यायां भूमिपरीक्षा द्वितीयोऽध्यायः ॥ वास्तु विद्यायां—दशमः ॥—द्वादशमः ॥—चतुस्त्रिंशमः ॥ वास्तुविद्यायां द्वारनिर्देशिकानाम चतुस्त्रिंशतिमः॥"

"This MS. is not complete. The works, which begin in this way, are generally long, and it is in this form that most of the Śilpa, Jyotiṣa and other works were written, as would be apparent from the large number of works quoted in Bhaṭṭotpala's commentary on the Bṛhat Saṃhitā. The MS. here contains only a fragment of Vāstu Śāstra."

TC³ IABC/MO R. No. 486(e) of the Telugu Part
Sanatkumāravāstuśāstra with Telugu meaning.

TC⁴ , I(AB)C/MO R. No. 3828.
अगस्त्यवास्तुशास्त्रम् attributed to Agastya

" " R. No. 3810
Mayamatavāstuśāstra.

" IA (BC) " R. No. 3117
Sanatkumāravāstuśāstra.

VBH No. 1086 (b) मार्कण्डेयमतवास्तुशास्त्रं प्रतिमालक्षणं ।

NV वास्तुशास्त्रं द० श० सूच्याः संख्या ३९७ असंपूर्ण भ्वजिमाळाक्षरं
१-५९ पत्राणि

NV ११२ Vastu ? १-१८७ असंपूर्णं भूजिमूलं

T See मयमत वा० शा० of मानसार वा० शा०
TŚ Nos. 15435—39, 40,—45

वास्तुशास्त्रविधानम्

VĀSTU-ŚĀSTRA-VIDHĀNA

MOI[2] D 13592 Compl.

वास्तुशिरोमणि

VĀSTU-ŚIROMAṆI

AI archit. Pheh 9.—by Mahārājā Śyāmasāh Śaṅkara. N. P. V. 92.
AII by Śaṅkara. Ulwar 1963. Extr. 576.

वास्तुसंख्या

VĀSTU-SAMKHYĀ

D p. 789 [—On architecture, "an extract of Toḍarānanda, very rare, complete and incorrect."]

वास्तुसंग्रह

VĀSTU-SAMGRAHA

AI archit. by Viśvakarman. Mack. 133.
[R] ASB. No. 6075 I ; *Vide* HT
IO No. 6465.
[a manual of architecture and the erection of images, taken from various sources, with a Telugu interpretation for the latter part.]

वास्तुसंहिता

VĀSTU-SAMHITĀ

AI Quoted by Hemādri in Vratakhaṇḍa I, 240.

वास्तुसमुच्चय

VĀSTU-SAMUCCAYA

AI archit. by Viśvakarman. Kāśin. 6.

*वास्तुसर्वस्वम्

VĀSTU-SARVASVA

MUP *वास्तुसर्वस्वम् (भाष्यटीकायुतम्)
कर्तृनाम आगमिक नंजुण्डदीक्षितः, मद्रास

वास्तुसार

VĀSTU-SĀRA

PBH[1] "A report on the search for manuscripts" p. 61 ;
Vāstu-sara by Thakkara Feru. Samvat 1372
Prakṛt. Architecture.

The Authorship is ascribed to Thakkar Ph (F) eru.

"ठक्कुर फेरू और उनके विशिष्ट ग्रन्थ"। विश्ववाणी वर्ष ७, भाग १४।—श्रीअगरचन्द्र नाहटा श्रीभँवरलाल नाहटा।—अगस्त। १९४७।

CSS, No XII. *Devatāmūrtiprakaraṇam and Rūpamaṇḍanam.*
Introduction By Haridas Mitra, p. 20 Note 59b.

Vāstu-sāra Prakaraṇa (वास्तुसारप्रकरण) of Thakur Pheru written in Prakrit in 1372, ed. with Gujrati translation and various illustrations by Pt. Bhagvandas Jaini. It gives a detailed information about the construction of Deities and Temples with measurements. Jaipur, 1939.

*वास्तुसार १, २

VĀSTU-SĀRA 1, 2

1) AI — archit. by Sūtradhāramaṇḍana
NP. V. 92.

2) AII — archit. by Viśvakarman.
Bhau Dāji 119.

1) D. — p. 790 [-attributed to Sūtradhāra Maṇḍana with a Gujarati commetary (Ahmedabad, 1878), it deals largely with astrological matters concerning architecture].

P. — p. 442.

1) B — * वास्तुसारः—सूत्रधारमण्डनकृतः,
Published by Maganlal Karamchand, Ahmedabad, Samvat 1985.

वास्तुसारणि

VĀSTU-SĀRAṆI

D p. 790. —by Mātṛ Prasāda Pande, Benares, 1909—This is a manual of astrological details in connection with the construction of a house, compiled from the following treatises :—

I. Grāma-nirṇaya, of Nārāyaṇa.
II. Rāśi-prakāra, of Garga.
III. Daśa-prakāra, of Vasishṭha.
IV. Dik-Sādhana, of Bhāskara.
V. Sthala-śubhāśubha-kathana, of Nārāyaṇa.
VI. Vāstu-pradīpa, of Vāsudeva,
VII. Rāhu-mukha, by Rāma.
VIII. Hasta-pramāṇa, of Viśvakarmā.
IX Piṇḍa-prakāra, by Gopirāja.
X. Dīrgha-vistāra-prakāśa, of Nārada.
XI. Dhruvādi-shoḍaśa-gehāni, by Gaṇapati.
XII. Gṛihārambha, by Śrīpati.
XIII. Vāstu-ratna-pradīpa.
XIV. Dikshu-vṛikshāropaṇa, by Gaṇapati.

वास्तुसारसंग्रहः

VĀSTU-SĀRA-SANGRAHA

MU No. 1892. By Ganapyya

वास्तुसारस्वतादिसंग्रहः

VĀSTU-SĀRASVATĀDI-SANGRAHA

MU No. 5116. With Telugu meaning.

[वास्तुसूक्त

VĀSTU-SŪKTA

AI Rv. Oudh XXI, 14. XXII, 18, 20.]

[वास्तुहोम

VĀSTU-HOMA

AI Gov. Or. Libr. Madras 84.]

विमानलक्षण

VIMĀNA-LAKṢANA

AI archit. Oppert II, 4150.

विमानविद्या

VIMĀNA-VIDYĀ

archit. Burnell 52b.

TBL. Nos. 11068,—69,—66f, 3654e

TŚ Nos. 15424—7

[विमानविद्या—पाराशर्यकल्पः this is not included in the *28 Śaivāgamas*.

*विश्वकर्मन्

VIŚVA-KARMAN

AI Vāstuprakāśa, Vāstuvidhi, Vāstuśāstra, Vāstusamuccaya, Aparājitavāstuśāstra, Āyatattva. See VISVAKARMIYA.

†विश्वकर्मन्

VIŚVAKARMAN

AII Kṣīrārṇva Śilpa.

विश्वकर्मीय

VIŚVA-KARMĪYA

AI archit. Burnell 61b. L. 731. Oppert 6271. Quoted by Ramraj.

P p. 439. We know of a *Viśvakarmīya-śilpa* (R. L. Mitra's Notices of Sanskrit Mss. Cal. 1871. Vol. II, p. 142) which is described as a treatise on the manual arts attributed to Viśvakarman. The contents comprise such items as the origin of *Viśvakarman* and the derivation of terms like *Takṣaka* (Carpenter), Vardhaki (sculptor), and so forth. The human stature of diverse *Yugas* (Hindu epochs), wood and stone as material for sculpture, sacraments for sculptors and carpenters, proportions bearing on the images of plants and *liṅgams*, consecration of cars, etc. are to be found among the topics. The forms of Brāhmī, Māheśvarī and other goddesses have found a place in the discussion.

RM pp. 39, 40. Three recensions noted. The first, from Tanjore, is, like the Maya Śilpa written in the Tantric style, having Śiva, for its narrator. Most of the chapters (1-17) appear imperfect and fragmentary, and the work is obviously incomplete.

The second belongs to the Library of the late Rājā Radhakanta Deva. It bears the name of Viśva-karma-prakāśa and comprises thirteen chapters.

The third belongs to the Library of the Asiatic Society (No. 629). In some places it bears the special title of Aparājita- prichchhā, in others Jñāna-ratnakosha. Like the preceding two, it is written in the Tantric style ; but the narrator instead of being Śiva, is Viśva-karman. It comprises thirty-five sūtras.

T pp. 61-2 *Śilpa-śāstra*

TC[4] Viśvakarmīyam No. 92*
*Duplicates available. [TP]

TŚ Nos. 15447-60 Viśvakarmaśilpa.

———I——— Pp. 96-99.

The Viśvakarmīya-śilpa, apparently the same as is mentioned in Rajendralal Mitra's Notices of Sanskrit Mss., is a Nagarī copy made in 1872 from an original written in the Hala-Kanaḍī character, the older codex being in the library of the Raja of Tanjore. "None of the Mss, examined by Mr. Burnell is perfect or even tolerably correct. This treatise is apparenly a compilation, as it is written in the Tantric style, having Śiva for its narrator." The contents are classified under the following seventeen chapters :

(1) Viśvakarmotpattiḥ Karma-viśesha-bhedena vyāvahrita-takshaka-varddhakyadi-śabda-vyutpattis cha—M. II
(2) Satyādi-yuga-jāta naracchchatā-pramāṇaṁ Yajñīya-kāshṭhena prastareṇa vā deva-pratimā-nirmāṇe mānādi.
(3) Takshakasya garbhādhānādi-saṁskāra-kathanaṁ, garbhotpatti-kathanādi cha.
(4) Śiva-liṅgādi-pratishṭhārthaṁ sabhā-nirmāṇādi—M. LII.
(5) Graha-pratimā-nirmāṇa-pramāṇaṁ, liṅga.pīṭha-nirmāṇa-pramāṇādi cha.
(6) Ratha-nirmāṇa-vidhi-kathanam——M. XLIII.
(7) Ratha-pratishṭhā-vidhiḥ — M. XLIII.
(8) Brāhmī-Maheśvaryādīnāṁ svarūpādi-varṇādi.
(9) Yajñopavīta-lakshaṇam.
(10) Suvarṇa-rajata-mañjyādi-nirmita-yajñopavīta-kathanaṁ, dig-bhedena deva-sthāpana-prakārādi, meru-dakshiṇa-sthita-hema-śila-kathanādi cha—
(11) Laksmī-Brāhmī-Maheśvaryādi-devīndrādi-dik-pāla-grahādi-mūrti-nirmāṇa-prakāraḥ.
(12, 13) Mukuṭa-kirīṭa-jaṭā-mukuṭādi-nirmāṇa-prakārādi, M. XLIX.
(14) Sthāvarāsthāvara-siṁhāsana-nirmāṇa-prakārādi, punar viśeshena-kirīṭa-lalāṭa-paṭṭikādi-nirmāṇa-prakāraḥ, Devatāyā mandirasya cha jīrṇoddhāra-prakāraḥ——M. XLII, XLV.
(15) Liṅga-mūrti-mandira-dvārādi-kathana——M. XXXVIII, XXXIX, LXIV.
(16) Pratimā-mūrti-mandira-dvārādi-kathana——M. XXXVIII, XXXIX.
(17) Vighneśa-mūrti-mandirādi-nirmāṇādi-vidhi.

This portion of the treatise of Viśvakarman is chiefly sculptural. The treatment of the subject is in detail, although not so elaborate as in the Aṁśumad-bheda of Kaśyapa....The two versions form in fact the complete treatise attributed to Viśvakarman.

विश्वकर्मपद्धति

VIŚVA-KARMA-PADDHATI

C No. 2147.

विश्वकर्मपुराण

VIŚVA-KARMA-PURĀṆA

IO1 No. 3153. Viśvakarma-purāṇa (?) or the life of Visva-karman (?) ; with a Telugu commentary.

IO2 No. 6466. a Śilpa Śāstra.

P p. 439. [Viśvakarman the divine architect or Vulcan, is an eponymous hero like Manu, and is encountered as an author, founder or patron-saint in connection with the arts, sciences or crafts called *Śilpa* or the *Śilpaśāstras*, i. e., treatises bearing on the *Śilpas*].

*विश्वकर्मप्रकाश

VIŚVA-KARMA-PRAKĀŚA

AI Vāstuśāstra. L. 552.
Ben. 31 (jy.), N. W. 542.
NP. I, 156. See Vāstuprakāśa.

AII Vāstuśāstra in 13 chapters. 10. 2038, 2601.
Stein 179. archit. Ulwar 1969.

ASB (Viśvakarmaprakāśaḥ) I. B. 85
Benares edition. [*1) ?]

D p. 792 also called Vāstuśāstra it gives a course of directions in thirteen chapters, on the building of houses, the making of roads, tanks, etc., and the rites observed on such occasions, purporting to be founded on the revelation of Viśvakarman, still further traced back successively to Bṛihadratha, Parāśara, and Śambhu.

P. p. 442.

*) Editions in print

1) विश्वकर्मप्रकाश [Litho.] श्रीकाशीविश्वनाथपुरीमे ढुण्ढिराजगणेशके पाश दाऊजी अग्निहोत्रीके सिद्धविनायक यन्त्रमे वि० प्र० छपा गया। सं १९४१ मि:वै०कृ० ८। अ० १-१३।

2) *Vi^o Ka^o Pra^o* Ed. bp Matṛprasādpāṇdey Benares, [*Vide* HT]

3) *Vi^o Ka^o Pra^o*. Śri Venkateśvara Pr., Bombay [For Comparison, 1937. see *Post*]

4) *Vi^o-ka^o-vidyā-Pra^o*. Śri Venkateśvara Pr., Bombay, 1895. [Vide HT]

विश्वकर्ममत

VIŚVA-KARMA-MATA

AII śilpa. Quoted by Hemadri in Pariśiṣṭa-khaṇḍa 2,-17. 826. 127.

D p. 791 There is another treatise ascribed to Viśva karman (R. Mitra's Notices of Sanskrit Mss. Calcutta, 1871, Vol. II. no. 731. p. 142)
It is a treatise on the manual arts attributed to Visvakarma, the divine architect, but apparently a compilation ; it is written in the Tantric style, having Śiva for its narrator.]

[विश्वकर्ममाहात्म्य

VIŚVA-KARMA-MĀHĀTMYA

AI from the Nāgarakhaṇḍa of the Skandapurāṇa. Mack. 84.]

विश्वकर्मशास्त्रम्

VIŚVAKARMA-ŚĀSTRA

EHI Vol. I—Part II.
PRATIMĀLAKṢANĀNI—Lakṣmī-Nārāyaṇau/
Ādityaḥ / Ketanaḥ /
Manonmanī / Bhairavī /
Mahā-Lakṣmī //
Vol. II.—Part II.
.. —Ekapādaḥ / Aparājitaḥ /
.. —Vāsavaḥ /

विश्वकर्मशिल्पम्

VIŚVAKARMA-ŚILPA

TS Nos. 15447-63. Burnell's Cat. No. 3553 ; B. L. 11070, 3665, 11073,-66,-75a,-75b,-71,-81, 3657e, 11067,-66, 3654g, 11066.

T pp. 61-2.

विश्वकर्मसंहिता

VASA-KARMA-SAMHITĀ

Otherwise called

अपराजितप्रभा Aparājita-Prabhā

ASB by Viśvakarmā. III. A. 63. (Nāgara script).

K No. 2145

AIII (See Aparājitaprabhā)

विश्वकर्मसम्प्रदाय

VIŚVA-KARMA-SAMPRADĀYA

D. p. 794

[On architecture, dealing specially with a mythological account of the race of architects descended from Viśvakarmā]

IOL No. 3151 (IV).

विश्वकर्मवास्तुशास्त्रम्

VIŚVA-KARMA-VASTU-ŚĀSTRA

TC8.1, MO.

R. No. 5555 Viśvakarmavāstuśāstra by Viśva-Karmā and Pramāṇa-bodhinī

Text Colophon [*Mūla-puṣpikā*] :

इति दिव्येन विश्वकर्मण प्रणीते विश्वकर्मवास्तुशास्त्रे मनुष्यजन्मफलकथनं नाम सप्ताशीतितमोऽध्यायः समाप्तः ।

Commentary Col. [*Ṭīkā-Puṣpikā*] :

इति श्रीमदनन्तकृष्णभट्टारकविरचितायां प्रमाणबोधिन्याख्यायां विश्वकर्मवास्तुशास्त्र-व्याख्यायां मनुष्यजन्मफलकथनं नाम सप्ताशीतितमोऽध्यायः समाप्तः ।

Comparisons of :

[Śrī Brahmokta VIŚVA-KARMA-PRAKĀŚA	Viśvakarmaṇokta VĀSTU-ŚĀSTRA

Bhāṣā-ṭīkā-yutaḥ (Śrī Veṅkaṭeśvara Pr., Bombay ; Saṁ. 1979, Śaka, 1844)] ; Chapters, same with IOl 3139—40

D—Pp. 793-94.	I—Pp. 96ff.
VIŚVAKARMA PRAKĀŚA	VIŚVAKARMA-ŚILPA

in 13 Adhyayas ;

Topics dealt with :

(1) Maṅgalācharaṇa [-°ādikam]

(2) Vāstu-purushotpattivarṇaṇam
—o varṇana-pūrvakaṁ pūjanādika.
(3) Bhūmi-lakshaṇa [—ṁ phalañca] Mānasāra II, III.
—o lakshaṇamphalaṁcha.
(4) Gṛiha-praveśa [—samaye Śakuna-phalam] M.XXXVII
—o samaye śakuna-phala'
(5) Khanana-vidhi [Khanana] M V.
Vāstu-śāstra Bhūmy-ādi-parīkshā-lakṣaṇa-varṇanaṁ nāma prathamo dhyāyaḥ.
(6) Svapna-vidhi
(7) Bhūmi-phalam M. IV. V.
—o phala.
(8) Gṛihārambhe samaya-vidhi ; M. includes this in many places.
—o śuddhi.
(9) Dhvajādhyāya-phalāni [Dhvajādyaya-phalāni]
(10) Āya-vyayāṁśādīnāṁ phalāni. M. LII, XXXIX, IX, XXX, LXIV, LV.
(11) Gṛiha-madhye devādīnāṁ sthāpana-nirṇaya ; M. in many places. [sthāna o]
(12) Dhruvādi-gṛiha-bheda [-obhedaḥ]
(13) Dvāra-mānāni M. XXXIX.
(14) Stambha pramāṇāni M. XV.
(15) Gṛihānāṁ śālā-nirṇaya [onirṇayaḥ]
Vāstuśāstre Gṛihādi nirmāṇa 2 Dvi. Adh.
(16) Gṛihānāṁ śālā-nirṇaya [ḥ] M. in many places.
(17) Gṛihārambhe lagna-kuṇḍalistha-graha-phalāni.—3 Adh
—o Kuṇḍalistha M. not specified
(18) Śayyā-mandira-bhavana sumana-sudhārādi-gṛihānam lakshnaṇāi Referred to in many places in M.
—obhuvana-śudhārādi [—o sudhāra ityādi]
(19) Pādukā-upānaha-manchādīnām, mana-lakshaṇa Ditto.
[—o upanat-maṁcā-dīnāṁ—]
(20) Śaṅku śilā-nyasa-nirṇaya [—o ṇayaḥ] M. VI. 4 Adh
(21) Vāstu-deha-lakshaṇāni-pūjanāṁ-bali-dāna. M. VIII.
—o naṁ pūjānāṁ balidānam cha [—o laksaṇaṁ balidānaṁ ca]
(22) Śilā-nyāsa (Cf. 20 above) Referred to in places in M.
[—o pūjana] Śilānyāse 5 Adh.
(23) Prasāda-vidhāna [—m] Described in many places in M.
(24) Śilpa-vyāsa. [Śilānyāse viśeṣaḥ] M. not specified.
(25) Prasāda-nirṇaya[ḥ] M. XIX-XXX.

(26) Pṛṭhikā-lakshaṇa [-ṇ] M. LIII, XIII.
(27) Maṇḍapa —o lakshaṇam] M. XXXIV.
—o lakshaṇaṁ 6 Adh.
(28) Dvārā-lakshaṇa [-m] M. XXVIII, XXXIX.
(29) Vāpi-kūpa-taḍāgodyāna-kriyā [·o nirṇaya]—Referred to in many places in M.

Vāośao Jalāśayādi Karane 8 Adh.
(30) Dāru-chhedanā-vidhi phalaṁca M. XV.
[Vaosao Vrksachhedanavidhau 9 Adh.]
(31) Gṛiha-praveśa-nirṇaya M. XXXVI.
(32) Gṛiha-praveśa-kāla-śuddhi M. XXXVII.
(33) Śayyāsana-dolikādīnāṁ lakshaṇa phalaṁca. Referred to in many places in M.
(34) Praveśa-Kalasa-Chakrādi-vāstu-śānte [praveśe-vāstu śāntiśca]
Vāosāo Gṛha praveśavidhi 13 Adh.
(34) Durga-nirṇaya -durga-vāstu-pūjanaṁ ca M. X.
(35) Durga-nirṇaya.
[Vāosāo Kathāvāstau 11 Adh.
(35) Śalya-jñānam, śalyoddhāra referred to in many places in M.
(36) Śalyao Vāośao Śalyoddhāra nirṇayo nāma 12 Adh.
(36) Nāgara-saṁbandhi-rāja-gṛihādīnām nirṇaya M. XLI.
(37) Grantha-phala-śruti-nirūpaṇam.
[Śri Brahmokta Viśvakarma prakāśe Viśvakarmaṇokta Vāstuśāstre 13 Adh.]

*विश्वकर्मविद्याप्रकाशः

VIŚVAKARMA-VIDYĀ-PRAKĀŚA

MUP बौंबे ।

विश्वंभरवास्तुशास्त्र

VIŚVAMBHARA-VĀSTU-ŚĀSTRA

AI Quoted by Hemādri in Dānakhaṇḍa p. 123, by Karmalakara Oxf. 279a.
Viśvambharavāstuśāstre Jātiviveka. Peters. 2. 187.

K. No. 1148

विश्वविद्याभरण

VIŚVA-VIDYĀBHARANA

AII On the duties of artisans, by Bāsavācārya. IO. 2680 (inc.).
D p. 794. [attributed to Bāsāvacārya—"This is a treatise on the duties of artisans especially members of carpenter (Rathakāra) caste].
P. p. 441.

*[श्री]विष्णुधर्मोत्तरम्

*[ŚRĪ] VIṢNUDHARMOTTARAM

AI p. 590—held to be a part of the Garuḍa-purāṇa
AII p. 140.
ADI p. 117. No. 5777
MO Nos. 2111—2118 No. R. 4748 (b).
N2 III. 313A. Folia, 248. Ślokas 2000. Character Nāgara. Appearance, new. Prose. Incorrect.
NV. विष्णुधर्मोत्तरम् । ३१३ (क)
T p. 188a
Nos. 1886-89.
TŚ Nos. 10578-81.

————*COS*, No. xii *Devatāmūrtiprakaraṇam and Rūpamaṇḍanam Introd.* by Haridas Mitra pp. 6. 9. Full references.

* *Śrī-Viṣṇudharmottaram.* or *Viṣṇudharmottara-mahāpurāṇam.* Ed. by Pā Madhusūdana and Mādhava-prasāda Śarmans from a ms., obtained by Mm. Sudhākara Dvivedin and published (from Śrī-Veṅkaṭeśvara Press, Bombay, in Samvat 1969, Śaka 1834 (A. C. 1911—12).

Viṣṇudharmottara (III) Chapter (xli) 41. By Ananda K. Coomaraswamy-JAOS 52 (1932), 13—21.

Chapt. (xliii) 43. Ditto : Transl. in *Asutosh Commemoration Vol.* Ed. by J. N. Samaddar. (Patna Univ.)

[विष्णुप्रतिमासंप्रोक्षणविधि

VIṢNU-PRTIMĀ-SAMPROKṢANA-VIDHI

AI Taylor I, 415.

विष्णुप्रतिष्ठा

VIṢNU-PRATIṢṬHĀ

AI Burnell 148a. 151a. Oppert 5170
AI, AII —by Baudhāyana. K. 194. Rgb. 245.
ASB
MM[1] Nos. 341-3

विष्णुप्रतिष्ठाविधिः —०कल्पः

VIṢNU-PRATIṢTHĀ-VIDHI—°KALPA

MOI[2, 3]

विष्णुभक्तप्रतिष्ठाविधिः

VIṢNU-BHAKTA-PRA°-VI°

MOI[2]

वेदान्तसार

VEDĀNTASĀRA

D. P. 795 – by Gārlapāṭa-Lakṣaṇācārya [Gārlapāṭ-Lakṣmāṇcārya]
IO[1] No. 3151 (II)*
[Consisting of *ślokas* bearing on the size of images, the proper time for commencing to build, and similar subjects : —with a Telugu commentary.]
Col. इति श्रीगार्लपाटलक्ष्मणाचार्यविरचिते वेदांतसारे वचनवाख्यानं ।

❀वैखानस-वैघानस

VAIKHĀNASA/VAIGHĀNASA

[Vide Marīci-Paṭala. *Supra.*]
AI on architecture. Used by Rāmrāj.
EHI Vol. I, pt. II. pp. 77, 78, 132, 152, 164, 167, 170, 192, 201, 203, 204, 211, 215, 223, 239, 241, 247, 248, 287.
MOI[2] वैखानसागमः Marīci D. 5368 Compl.
Do Do D. 5369 Incompl.
वै० (काश्यपीयः) Kāśyapa R. 1446, 1838 Do.
वै० („) Marici R. 3204 (b) „
वै० (भृगुसंहिता)* Bhrgu R. 3469
— R. 3476/R 3825 „

वै (सू०) Marici B. 3961 (b)
Bhṛgu D. 5367

MOIs वै० आ० D. 16563 Incompl.

RR P. 7 called Vayghānasa.

—RR——pp. 7-8. *Vayghānasa* is the work of a sage so named. The founder of a sect of *Vaishṇava* priests.

It is written in a sort of metrical prose, and is rather ritual than architectural and as the author in the latter part of the work frequently cites the authority of *Kāśyapa*, and as the work itself is included among the subordinate treatises enumerated in the list, it appears to be comparatively a modern performance. It opens with an encomium on the land of *Bhārata*, as being peculiarly sacred,...and thence proceeds to describe the various sacrifices ordained in the Veda......It next treats of the mystical rites practised in honour of *Vāstu*, preparatory to the building of sacred edifices or of altars for sacrifices ; of villages, towns and cities...the construction of temples dedicated to *Vishṇu*, with rules for carving the images of that deity and his attendants, on whose attributes the author occasionally dwells with that devotion and zeal which characterise all his followers.

TC1 No. 194. वैखानसागमः Tantra Author, Marichi. Tamil Grantha Character.

TC3 No. 60. वैखानसम् (भृगुप्रोक्तम्) (यज्ञाधिकारः) ।
Tantra. Author, Bhṛgu ५० अध्यायैकदेशान्तम्०

No. 61. तथा (क्रियाधिकारः)
Tantra. A., Ditto. ३६ अध्यायैकदेशान्तम्०

TC4 No. 93. वै० आगमः (खिलाधिकारः) A., Bhṛgu. Tamil Gr.

No. 94. तथा A., Marichi Tantra

No. 95. तथा (अर्चनाधिकारः)

*TSS No., 121 *Vaikhānasāgama* (Tantra) of Marici.

*TSS (In the Press) *Vaikhānasāgama* (Bhṛguprokta).

*SVOS No., 4 Marici Saṁhitā Tirupati.

SVOS No., 12 Kāśyapa-Jñānakāṇḍa Tirupati, 1948.

वैजयन्तय

VAIJAYANTAYA

Sinhalese script.

CIM 5357 Sinhalese script, 287 pp.—U P 2670
5368 Continuation of id., pp. 284-570—U P 2673
5359 id., 117 ff. Copied in A. D. 1906
from an old *olams*, of 145ff.—U P 2675
5360 Śilpa. unidentified —311 pp.
Resent copy of manuscript.—U P 2671
5361 — Unidentified.—U P 2672
5362 — Unidentified.—U P 2674

शङ्कुप्रतिष्ठा

ŚANKU-PRATIṢṬHĀ

AII On the ceremonies to be performed on laying the foundation of a house. Oudh XX, 162. XXI, 118.

शङ्कुस्थापनादि

ŚANKU-STHĀPANĀDI

T Not noticed by Burnell.
Ms. No. 11081
TS No. 15461

शास्त्रलक्षण

ŚASTRA-LAKṢANA

HSP No. 5576. Subject—Śilpa.*

*[Classification, in the Catalogue]
[Cf. KHAḌGA-KOŚA-ŚILPA *Supra.*]

शास्त्रजलधिरत्न

ŚĀSTRA-JALADHI-RATNA

AI Śilpa, by Hariprasāda.
Bik. 708.
D p. 795 [by Hariprasāda—On architecture.]

शालावास्तु

ŚĀLĀ-VĀSTU

HSP No. 5647. Subject.—Dharma.*
[*Classification in the Catalogue seems to be erroneous. ?]

शिलान्यासपद्धति

ŚILĀ-NYĀSA-PADDHATI

AI Dh. Pheh 3.

शिलान्यासविधि

ŚILĀ-NYĀSA-VIDHI

AII The ceremonies on laying the foundation stone of buildings. L. 4255.

ASB/DC[8] No. 2740 (*2040*) II *Śilāynāsavidhiḥ* for the Ms and the work see L. 4255.
No. 2504 (60334) *Śilānyāsaḥ*.
Colophon :—*Iti Matsy^okta-Śilānyāsa-vidhiḥ samāptaḥ.*

NV शिलान्यास-वास्तुपूजन-गृहप्रवेशने-विधानम्
सं० ४४४ पत्राणां संख्या—१-२०

शिलास्थापनपद्धति

SILĀ-STHĀPANA-PADDHATI

AI Radh 37.

शिल्पकलादीपिका

ŚILPA-KALĀ-DĪPIKĀ

AI Burnell 62b.
D p. 795 [On architecture].
T p. 62. Ms. No. 11, 075
TS No. 15417. Not mentioned by Burnell-
Really Agastya-kalpaḥ-sakalādhikārah.

शिल्पग्रन्थ

ŚILPA-GRANTHA

AI See Viśvakarmīya.

D p. 795 [by Bhuvanadeva Āchārya].

IO No. 1603. (or Aparājitā-Vāstuśāstra (Aparājitapṛicchā). Apparently the first two chapters of a larger work on architecture, ascribed to Bhuvanadevācārya.

*शिल्पदीपकम्

*ŚILPA-DĪPAKA

D

*MUP शिल्पदीपकम् (वंगटीकायुतः) कर्तृनाम, गङ्गाधरः । काशी ।

P

शिल्परत्नम् [शिल्पिरत्नम्]

ŚILPA-RATNA [ŚILPA-RATNA]

ADI p. 128 (TP) —Uttarabhāga Adhy. 1.

MO I2 R. 2742. Incompl. R. 4419 (a) Incompl.

TC8, 1/c MO No. 2742. Śilparatna contains 1·46 Adhyāyas in Ādyabhāga.

TC5, 1c/MO R. No. 4419 (a) Śilparatna (Latter-portion) Same work as--R. No. 2742. contains Adhyāya 1-19835.

TC1 Nos. 196-97 Malayalam character. *Duplicates available.*

*शिल्परत्नम् [श्रीकुमारप्रणीतम्]

The ŚILPARATNA [of ŚRĪKUMĀRA]

———In the Śilparatna, Śrīkumāra has collected all the important subjects from the vast Śilpa literature, at the instance of Devanārāyaṇa, an ancient ruler of Ambalappuzha (North Travancore). The author was a Kerala Brāhmin belonging to Bhārgava Gotra and lived at the close of the 16th century A. C.

The Śilparatna is divided into two parts :—The first part consisting of 46 chapters deals with the construction of houses, villages and other allied subjects, while the second part contains 35 chapters and treats of iconography and kindred topics.

*TSS No. LXXV. The *Śilparatna* by Śrīkumāra.
Part I. Trivandrum, 1922.
*TSS No. XCVIII, The *Śilparatna* of Śrīkumāra.
Part II. Trivandrum, 1929.
Abhilasitārthacintāmani and Śilparatna
By G. H. Khare. *NIA*, Vol. I, pp. 529 ff.
A Hindu Text on Painting—Śilparatna.
K. P. Jayaswal. *JBORS* Vol. ix, 1923 pp. 30-34.

शिल्पलेख

ŚILPA-LEKHA

A I a work quoted, according to Rāyamukuṭa, by Sarvadhara.
D p. 796.

शिल्पविद्याशास्त्राणि

ŚILPA-VIDYĀ-ŚĀSTRĀNI

CT [Tanjur] *Bs*tan-*h*gyur. *M*do-hgrel
Class III : Commentaire de Sūtras-*Sūtra-Vṛitti*
CXXIII 4 (I.) Daśatāla-nyagrodha-parimaṇḍala
Buddha-pratimā-lakṣaṇa nāma.
[Samyaksambuddhabhāṣita Buddha-pratimā-lakṣaṇa
daśatāla-nyagrodha-parimaṇḍala nāma
(Premier ouvrage de la classe) | Śilpavidyā Śāstra]
T. Non mentionnés
5 (I., 4) Sambuddha-bhāṣita pratimā-lakṣaṇa-vivaraṇa nāma,
A. Non Mentionné.
T. Mn. [U.] Dharmadhara
Lo. [Kīrtidhvaja] Traduction exécuteé
à la demande de [M. u.] Bhoṭapaṇḍita
Saddharmadhara
6 (I.) Citralakṣaṇa
1er Col. Nagnajiccitralakṣaṇanirdeśa.
A. [Nagnajit] T. Non mentionnés.
7 (I., 5) Pratimā-māna-lakṣaṇa nāma
A. [Maharṣi Ātreya].
T. Mn. [U.] Dharmadhara Lo. [Kīrtidhvaja].
8 (I., 6) Caturaśīti-siddha-lekhopāya.

A. [Bh. Śrīsena] du Nepal.
après lecture donnée à [Ajitacandra].
Bhavabhadra, [Kalyāṇa-varman].
T. Non mentionnés.
—(PW) SBHT No. 48 *Buddha-pratimālakṣaṇam*
II. *On the Antiquity of the Indian Art Canons*
pp. 6-7, and pp. 42-44—Appendix—
Mm. Haraprasad Śāstrin's *Catalogue of MSS. in the Bishop's College, Calcutta*, gives two such works :—Mss. CXV & CXVIII.

शिल्पविषयः

ŚILPA-VIṢAYA

T No. 12238
Not identified by Burnell.
TŚ No. 15462

शिल्पशास्त्र[-णि]

SILPĀ-SASTRA[-S]

AI archit. Mack. 131. 132. Paris
(D 238. 13 first chapters).
—attributed to Maya. Oppert 5191, 6236, 8291.
AII Gov. Or. Libr. Madras 95.
BH No. 645 (S. R. Bhandarkar's Collection, 1899-1915)
D p. 796—ascribed to both Kāśyapa and Agastya.
I Pp 100-101.
IO1 No. 3012—consisting of paurāṇic extracts on idols, shrines, etc,, ascribed to Kāśyapa and Agastya.
IO2 No. 6473— A collection of rules regarding the construction of temples and images, with the appropriate prayers and rites, styled on the label Śilpaśāstrasaṁgraha, accompanied by a Kanarese version.
MO Nos. 13041—attributed to Agastya.
No. 13048,
Nos. 13050-13053 (With Tamil meaning)
Nos. 13054-13056 Compilations

No. 13057 Śilpaśāstra (Viśvakarmīyam) (with Telugu meaning).

The author acknowledges his debt to Brahmā, Indra, Maya, Bhārgava, Āṅgirasa, Dhruva, Gautama, Gārgeya, Manu, Vyāsa and Bhṛigu. He also cites from Agastya.

Nos. 13046-13047, ascribed to Agastya, deal with astrological points so far as they are considered pertinent to architecture.

T p. 61—attributed to *Viśvakarman*, the artificer of the gods.

Nos. 3653, 11070-72,

TŚ No. 15463.

Burnell's Cat. No. 3663.

*a) *Śilpaśāstram.* Edited with introduction, notes and English translation by Phanindranath Bose *POSS* No XVII. Lahore, 1928.

*b) Ditto 14th Ed. Cuttack Printing Co. Ltd., 1923. Printed by Śrī Mohan Sahu (in Oriya Character)—which is the Basis of Ed. *a)

*c) *Bṛhacchilpaśāstra.* Ed. Jayanatha Anjafir. Jyoti Pr. Ahmedabad. *Vide* [HT]

शिल्पसंग्रह[-ः] १, २, ३

ŚILPA-SAMGRAHA [-S] 1, 2, 3

1) AII pp. 154 Gov. Or. Libr. Madras 95.

I pp. 106-109.

The following are the sources from which it has been complied :

Mānasāra, Mayamata, Kāśyapīya, Viśvakarmīya, Āgastya, Bhṛigu-prokta, Paulastya, Nārada, Nārāyaṇīya, Mauśalya, Śeṣa-bhāṣya, Citrasāra, Sārasvata, Viśvasāra, Citra-jñāna, Kapiñjala-saṁhitā, Kaumudika, Brahma-śilpa. Brahma-yāmala, Dīpta-tantra, Dīpti-sāra, Manohalya, Candra-jñāna.

MO[22] No. 13058. With Telugu meaning.

MOI[2] A compilation from various work on Śilpa, giving detailed rules for the construction of temples and for the making, for purposes of worship, of images of various deities, description of which is added.

Two large portions of this compilation are ascribed to Agastya. No. 135038. Incompl. Same Work

TO6,I/MO R. 5315

TO8,I/MO R 5632 Ditto.

2) AD Pt. II पृ॰ ४७—अगस्त्यकृतः (By Agastya).

ADI p. 122 38D17 दे 993

3) MU No. 5108 कर्णाटटीकायुतः

(With Kanarese meaning)

222 प॰ रथविधानतः मूर्तिपादान्तः ।

शिल्पसंग्रहः १

ŚILPA-SAMGRAH 1

I Pp. 106 ff.

Śilpa-saṁgraha. MO. Vol. XXII, Ms. No. 13053

I.—Mānasāra—

Under (7), Gomukha-lakshaṇa

(13), Upapīṭha-lakshaṇa

Under (15), Vṛishabha-lakshaṇa

II.—Mayamata—

Under (6), Dik-parichchheda

(23) Maṇḍapa-vidhāna

(9) Grāma-vinyāsa

(20) Eka-bhūmi-rodhana

Under (36), Sthapati-lakshaṇa

(24) Gopura-vidhāna

(13) Upapītha-vidhāna

(1) Adhishṭhāna-vidhāna

(20) Dvi-bhūmi-vidhāna

Under (20), Tri-bhūmi-vidhāna.

III.—Kāśyapa—Kāśyapīya

Under 7, Prastara-lakshaṇa

" " Adhishṭhāna-paṭala

" " Nāla-pramāṇotsedhālaṅkaraṇa

" 24, Dakshiṇā-mūrti-paṭala

" 22, Nṛitta-lakshaṇa

IV.—Viśvakarman—Viśvakarmīya—

Under 6, Gopura-lakshaṇa

" 36, Śayana-lakshaṇa

(86) Sthapati-lakshaṇa
(14) Āyādi-sampad-artha-vidhāna
V.—Agastya—Āgastya
Under 1, Māna-saṁgraha-viśesha
„ 2, Uttama-daśa-tāla
„ 3, Madhyama-daśa-tāla
„ 4, Soma-skanda-laūshaṇa
Under 5, Chandra-śekhara-lakshaṇa.
„ 6, Vṛsha-vāhana-lakshaṇa.
? „ „ Tripurāntaka-lakshaṇa
„ „ Kalyāṇa-sundara-lakshaṇa
„ „ Ardha-nārīśvara-lakshaṇa
„ „ Pasupata-lakshaṇa
„ „ Bhikshāṭana-lakshaṇa
„ „ Chaṇḍesānugraha-lakshaṇa
„ „ Dakshiṇā-mūrti-lakshaṇa
„ „ Kāla-dahana-lakshaṇa

? Under 19. Pratimā-lakshaṇa

Agastya—(3) Upapītha-vidhāna/Āgastya—
(9) Śūla-mana-vidhāna
(10) Rajju-bandha-saṁskāra-vidhi
(11) Varṇa-saṁskāra
(12) Akshi-mokshaṇa

VI.—Bhṛigu— / Bhṛigu-prokta—
Under 7. Ratha-nirmāna
VII.—Paulastya—
Under 22, Dakshiṇā-mūrti-nirmāṇa / —o mūrti-paṭala
VIII.—Nārada—
Under 14, Kṛishṇa-lakshaṇa
IX.—Nārṇyaṇa—
Under 20, Rāma-lakshaṇa
X.—Maushalya/Manohalya—*1)
Under 7. Ratha-lakshaṇa
XI.—Śesha-bhāshya—/ Śeṣa-bhāsya
Under 36, title missing.
„ 22, Ekatāla-vidhāna.
XII.—Citra-sāra—
Under 14, title missing.
(7) Pratimāsāra (?)

XIII.—Sārasvata—
Under 28, Chaṇḍeśvara-vidhāna
(28) Garuḍa-laṅkshaṇa-paṭala
Under (20), Gopura-māna
(1) Māna-saṁgranādi

XIV.—Viśva-sāra—
Under 20, Aśvamāna-vidhi
" " Vīra-bhadra-lakshaṇa
" " Skandha
" " Tripurī
" " Pratimādi

XV.—Citra-jñāna—
Under 20, Dhvaja-daṇḍa-paṭa-lakshaṇa
" " Jīrṇoddhāra.

XVI.—Kapiñjala-saṁhitā *3)
Under 20, Garuḍa-lakshaṇa

XVII. Kaumudī—/ Kaumudika—
Under 29, Pratimā-lakshaṇa

XVIII. Brahma-śilpa —
Under 15, Śayana-lakshaṇa

XIX. Brahma-yāmala *4)
Under 5, Chāmuṇḍī-dhyāna
" 20, Daśāvatāra-lakshaṇa

XX. Dīpta-tantra —
Under 15, Liṅga-Lakshaṇa

XXI. Dīpti-sāra *5)
Under 8, Gopura-lakshaṇa.

XXII. — — | Candra-jñāna. *6)
| Jīrṇoddhāra.

1) The Reading in MO. Vol. XXII. MS. No. 13058, *Manohalya* is changed in 'I' to *Mauṣalya*, from the first reading. This is meaningless, as no such proper name is traceable. Nor the reading in 'I', however is better, the correction cannot be definite, as the MS. is not accessible.

Manohalya Tantram is luckily preserved [TS]

Musala is a *Gotra nāma*, Family-Name, mentioned under *Kaṇvādi Gaṇa* in Pāṇini IV, I, 105 '*Gargādibhyo yañ*'-the

Gargādi Group takes the suffix *yañ* in the sense of *ānantara apatya* (*Immediate Descendants*) i. e. Grandsons and their Descendants'. *Musala* with *yañ* added, would form *Mausala*. *Mausala* is the name of a Śivaite Sect, obscure, closely allied (or, cognate) to the *Pāśupatas*. *Śrī Tantrāloka-Viveka* on *Tantrā-loka I Āhnika, Kārikā 34*. Vol. I. *KSTS*. No. *XXIII*. Srinagar, 1918.

2) MS. of *Citta-sāra* AD : [*Citra-sāra*] [ADI] is known.

3) *cf.* MO, MS. Nos. 3202-3205.

4) *cf.* N2, MS. No. III, 370.

5) *cf.* a) Dīpti-śāstra-pratiṣṭhā-tantra ; a, b) TŚ. Nos. 15266-8

b) Dīpta-śāstra-pratiṣṭhā-tantra ; b) Refd. IO[2] 850*a*

c) *Dīpta*

Ref. IO[1] No. (2579) 3150 (1) ;

d) *Dīptāgama*

Ref. IO[2] 675 *b*, 691 *b*

e) Dīpta-śāstra.

AIII Tantra. Extracts from about 14 Paṭala Hz. 953.

6a) *Vide, Mention of the Work* among *Navatantraṁ*, the Nine Principal *Tantras* of the *Kādi* Class*. *Śrī Tantrarāja Tantraṁ T. T., Vol. VIII, Paṭala* I. *śloka* 2, *Manoramā Tīkā.*

6b) Quoted : By 1) Kṣemarāya— *Śivasūtra-vimarśinī, K. S. T. S., Vol I, Unmeṣa I, sūtra.*

2) *Śrī-Vijñāna-Bhairava. K. S. T. S., Vol 8,* Com. to *Kārikā 134.*

3) *Mahārthamañjarī TSS No 66,* Com. to *Kārikā 62.*

4) *Brahma-Yāmala* Paṭala 39.

6c) Notices of Mss. :—AI, AIII, ASB/DC[8], HS[8], MOI[2]

शिल्पसर्व[स्व]संग्रह

ŚILPA-SARVA[SVA]-SAMGRAHA

AI	Burnell 62 b. (sic)
D	p. 791 [A compilation on architecture.]
T	No. 3662 शि०—सर्व-संग्रहः
TŚ	शि० सर्व[स्व]सं० No. 15464.

शिल्पसर्वागमः

ŚILPA-SARVĀGAMA

T Not described. Burnell's No. 3659 — Among fragments not identified.
TŚ No. 15465.

शिल्पसार

ŚILPA-SĀRA

D p. 798.
MO No. 13059
This work contains a series of Dhyānaślokas extracted from the *Purāṇas*, etc., and they give a description of the several manifestations of various deities of the Hindu Pantheon. The description is intended to guide the artist in making the images to be used in worship in temples, etc.

शिल्पार्थसार

ŚILPĀRTHA-SĀRA

AI Oppert 248.
D p. 799 [Śilpārtha-śāstra (?) On architecture]. 215.

शिल्पावतंसः

ŚILPĀVATAMSA

By Govindānanda-गोविन्दानन्दकृतः
MU B. 1063

शिल्पिशास्त्र

ŚILPI-ŚĀSTRA

10. D No. 2578-a metrical treatise on house-building with a Telugu commentary.

शिवप्रतिष्ठा

[ŚIVA-PRATIṢTHA

—०विधिः —० VIDHI

ADI No. 6308—प्र०

MOI

MM1. Nos. 364 A—H शिवप्रतिष्ठा By कल्याणशर्मा

MU

TŚ शिवप्रासादप्रतिष्ठा Siva-Prāsāda-Pratiṣthā

MM1 No. 365 शिवभक्तप्रतिष्ठाविधिः (उत्तरकामिके) Śiva-Bhakta-Pratiṣṭhā-Vidhi (Uttara-kāmike)

ADI *No. 6309—प्र०

* Not in Aufrecht's *Cat. Catalog*.

*षट्पञ्चाशिका

* ṢATPANCĀŚIKĀ

ADI p. 136—*Kerala Tikā-Sahita.*

—The *Ṣaṭpañcāśikā*, a *Śilpa-Śāstra* manual.

*) *ALS* (Pamphlet) The Śaṭpañcāśikā a Śilpa-Sastra manual. Ed. by K. Mādhava Krishna Sarma M.O.L. Adyar, 1942 ; Reprint. from *ALB*, Vol. VI. Part 1 1942 Febr.

षड्विदिक्संधान

ṢADVIDIKSAMDHĀNA

AI Śilpa. Oppert II 2802.

D p. 802 [On architecture, chiefly deals with the finding out of the cardinal points which are necessary for the orientation of buildings.]

षण्मुखलक्षण

ṢANMUKHA-LAKṢANA

AI Śaiva. Oppert 6253. (?)

संग्रहशिरोमणि

SAMGRAHA-ŚIROMANI

D p. 803 [by Sarayu Prasad.—as the title implies it is a compilation on architecture and sculpture largely from Vasiṣṭha, Nārada, Varāha, Vāstu-pradīpa, Viśvakarman, Māṇḍavya, Maya-śāstra, Samarāṅgana Sūtradhāra, Sārangadhara and others.]

सकलदेवताप्रतिष्ठा

SAKALA-DEVATĀ-PRATIṢṬHĀ

AI Burnell 148 b].

सकलाधिकारः

SAKALDHIKARA

AI archit. attributed to Agastya.
Taylor I,72. Quoted by Ramraj.

D P. 802. attributed to Agastya—On sculpture.

I Pp. 100-101,

RR P. 8

T Ms. No. 11,071 and No. 11,075

TS Pp. 137, 240
MSS. Nos. 15417-18

TC1 No. 198, Malayalam character

RR The portion ... is exclusively on the subject of sculpture as connected with the formation of statues. We suppose the whole work ...... must considerably exceed the volume of *Mānasāra*.

Pp. 9-10. Another circumstance is worthy of notice. They (treatisees) prove by internal evidence, that they were written at a period subsequent to the canonization of *Apper*, *Sundarer*, *Sammander*, *Manicyavasarer*, and other holy men, several of whom are supposed to have lived between the third and fifth century of Salivahu. The ground on which this proof rests is, that in the chapters which prescribe rules for carving statues, directions are given for carving those of the personages who have been admitted among the inferior divinities, and assumed their places around the temple of *Śiva*, particularly in the south of India. But some learned men are inclined to think that the passages in question are modern interpolations.

...The work called Sacaladhicara, "the universal authority", ... in the section which gives rules for carving statues makes no mention of the saints above referred to.

सनत्कुमारवास्तु

SANATKUMĀRA-VĀSTU

AII Catal. IO. p. 898.

AD Pt. II पृः ४७ सनत्कुमारकृतम्
19 D 52 आ 22 (सटीकं आदितः वराहवेदिनिर्णयपर्यन्तम्)

ADI

D p. 802 Sanat-kumāra-vāstu-śāstra contains a brief Telugu commentary.

I p. 102.

IO[1] No. 3151 (III)—with a brief Telugu commentary.

IO[2] No. 6468. Sanatkumāra-vāstu (śāstra), with Telugu commentary.

JSBH अनु० सं ७०३ । वास्तुशास्त्र-सनत्कुमार ।

MO_{22} No. 13060, Compl. Sanatkumāravāstuśāstra with Telugu
MOI[2] meaning.
Nos. 13062-13066, Incompl. Do.
No. 13068. Compl. Do.
No. 13067. Incompl. Do. with Kanarese meaning (Text only).
No. 13061. Incompl.
The treatise of Sanat-kumāra (MS. No. 13060) is stated to have been based on the works of Brahman, Śakra (Indra), Yama, Bhārgava, Angirasa, Maya, Gautama, Gārgyi, Manu, Vyāsa, Bhṛigu, Viśvakarman and others.
In MS. No. 13064, Śakra is replaced by Chandra and Maya is omitted.
In MSS. Nos. 13062, 13068. Śakra is not replaced by Chandra although Maya is omitted.

TC[4] IA/MO B 3117 with Tamil meaning. Same as 13060. Incompl.
MOI D. 18079.

TC[8], IA/MO R. No. 486(e) of the Telegu Part. Complete. Same as Nos. 13060 and 13064,

MU Nos. 4695, 4709.

VBH No. 1614 Vāstuprakaraṇam by Sanatkumāra

*MUP

सनत्कुमार वा० शा०

(आन्ध्रटीकासहितम्) अनु० स० ७०३ । वास्तुशास्त्र । ग्रन्थकर्ता संस्कृतभाषा । पृः सं ४२ । श्लोक सं १०० सनत्कुमार कवड़ी लिपि में ताडपत्रपर । सनत्कुमारवास्तु (सान्ध्रटीकम्) मद्रास

सनत्कुमारशिल्प

SANATKUMĀRAŚILPA

AII	Catal. IO. p. 898.
ADI	p. 139 [M] (?)
MU	Not traceable

समराङ्गणसूत्रधार

*SAMARĀNGANA-SŪTRADHĀRA

AI		Vāstuśāstra, by Bhojadeva Kh. 75.
P	p, 440	The Samarāṅgana Sūtradhāra (Architect of human dwellings) is a peculiar name for a work on Vāstuśāstra.
P	p. 441	It has been published in two large volumes. [Baroda, Vol. I (1924), Vol. II (1925). Editor T. Gaṇapati Śāstri.]— Comprising altogether 63 chapters. The two tables of contents alone cover 54 pages. Architecture has been taken in a very wide sense. The construction of machines (yantra-vidhāna), for instance, occupies a significant part of this work (ch. XXXI). There is a chapter on painting (Citroddeśa) also (ch. LXXI). The work contains also discussions on *rasa*, literary "flavour", statues made of gold, silver etc., *patākā* (flag) and so on. Certain machines have interesting names such as *gajoyantra* (elephant machine), *vyomacāri vihaṅga-yantra* (wooden bird machine travelling in the sky), *ākāśagāmi-dāru-*

maya-vimānayantra (wooden *vimāna* machine flying in the air), *dvārapālayantra* (door-keepr machine), etc. The chief topics of the work are furnished by the construction of cities, palaces, and mansions of the most diverse classes. It should be observed that the entire treatise is in verse.

Samarāṅgaṇasūtradhāra is a work on architecture. It means, literally, an architect of human dwellings and deals with the planning of towns and villages, building of houses, halls and places as well as machines of various kinds. The work treats of the construction of cities, palaces and mansions with greater clearness of expression and wealth of details than any other available work of Śilpa Śāstra. The author of the work, as mentioned in it, is Mahārājādhirāja Śrī Bhojadeva who is probably the same Bhoja of Dhārā who ruled over Malwa in the first part of the 11th century A. C. and to whom many important works are ascribed such as, Śṛṅgāraprakāśa (Alaṅkāra) and Sarasvatī-Kaṇṭhābharaṇa (Vyākaraṇa).

The second volume contains descriptions of *Prāsādas* pertaining to Devas, Statues made of gold, silver etc., the art of painting, *Rasa* and *Dṛṣṭi* to be delineated in pictures and images, 64 kinds of *Hasta* and similar other topics.

The various machines such as the elephant machine, doorkeeper machine, flying machine etc. mentioned in the work, have not been either seen or heard of before.

HT : Copious use is made by the learned writer in this works of *Samarāṅgaṇa Sutradhāra.*

P. K. Acharya : *Mānasāra Vāstuśāstra, the Basic Text on Architecture and Sculpture.*

ABHORI Vol. XXIII, 1942 Silver Jubilee Volume BHRI (1917-1942) Ed. by R. N. Dandekar, pp. 1-18 ; see p. 18.

GOS No. XXV Samarāṅgaṇasūtradhāra By King Bhojadeva Ed. by Mm. T. Gaṇapati Śāstri Vol. I. Baroda, 1924.

GOS, No. XXXII Samarāṅgaṇasūtradhāra By King Bhojadeva Ed. by the same, Vol. II, Baroda, 1925.

Dwijendranath Shukla : *Bhoja's Cantribution to the science of Architecture, Summaries of Papers*—15th Session of the All India Orient. Conf. in Bomay, 1949 , pp. 213-214.

सर्वदेवपूजनप्रकार

SARVA-DEVA-PŪJANA-PRAKĀRA

AI Radh 45.

सर्वदेवपूजनप्रयोग

SARVA-DEVA-PŪJANA-PRAYOGA

AI Radh 29

सर्वदेवप्रतिष्ठा

SARVA-DEVA-PRATIṢṬHĀ

AI Radh 20 (bṛihatī and laghvī).
———Baudh. Proceed. ASB.
AIII Dh. Lz. 705 (inc.). Peters. 5, 158.
HSP Nos. 6339-40. Dharma.

सर्वदेवप्रतिष्ठापद्धतिः [त्रिविक्रमी ; आचार्य्यचन्द्रिका]

SARVA-DEVA-PRATIṢṬHĀ-PADDHATI
[TRIVIKRAMĪ ; ĀCĀRYYA-CANDRIKĀ]

AI, AII, AIII [?]
ASB/DC[8] No. 2469 (*5507*). By Trivikrama Sūri, Character, Nāgara complete.

An old and authoritative work on *Pratiṣṭhā*. It seldom quotes any modern authorities. The author appears to have been a Bengali, as in the Praśasti his family is said to have settled at Vṛddha-Balabhi in Gauḍa country. This reminds one of the Bāla-Balabhi in Gauḍa, in connection with Bhavadeva Bhaṭṭa (11th Cent. A. C.).

———No. 2470 (2221) *The same,*
MM[1] No. 268. Pratiṣṭhāpaddhati. By Trivikrama Sūri, A treatise on Karma-Kāṇḍa dealing with Yajña.

सर्वदेवप्रतिष्ठाविधि

SARVA-DEVA-PRATIṢṬHĀ-VIDHI

AI1 dh. Peters. 4, 12.
——by a son of Rāmacandra Dikshita. Stein 21]

AIII Baudh.

सर्वदेवप्रतिष्ठाक्रमविधि

SARVA-DEVA-PRATIṢṬHĀ-KRAMA-VIDHI

AI H. 221.]

[सर्वदेवप्रतिष्ठासारसंग्रह

SARVA-DEVA-PRATIṢṬHĀ-SĀRA-SAMGRAHA

AII dh. Gov. Or. Libr. Madras 104] 234

[सर्वदेवमूर्तिप्रतिष्ठाविधि

SARVA-DEVA-MŪRTI-PRATIṢṬHĀ-VIDHI

AI Bik. 433.]

सर्वदेवताप्रतिष्ठाकर्मपद्धतिः

SARVA-DEVATĀ-PRATIṢṬHĀ KARMA-PADDHATI

ASB/DC3, 1942 (*10350*) Being part of Pariśeṣa Khaṇḍa of *Caturvarga-cintāmaṇi* of Hemādri.
——No. 1937 (*624*) a fragment only. but of great age, being dated Śaka 1402.
——No. 1938 (*5855*). The same (*Catur°-Ci°*) प्रतिष्ठा *Pratiṣṭhā* of Hemādri, Very old. Incompl.

[सर्वदेवताप्रतिष्ठासारसंग्रह

SARVA-DEVATĀ-PRATIṢṬHĀ-SĀRA-SAMGRAHA

AI dh. Taylor I, 36.]

[सर्वलक्षणपुस्तक

SARVA-LAKṢANA-PUSTAKA

AII on the marks of royalty etc. Oudh XX, 258.]

सर्वविहारीययन्त्र

SARVA-VIHĀRĪYA-YANTRA

AI archit. by Nārāyaṇa Dikshita. Rice 46.

D p. 803 [On architectural instruments and machines.].

सर्वाधिकारः

SARVĀDHIKĀRA

No. 763.

MU अगस्त्यप्रोक्तः Agastyaproktaḥ

No. 2986 ,, सान्द्रटीकः (Sandhraṭikaḥ).

See आगस्त्यशिल्प Āgastya Śilpa,

See सकलाधिकार Sakalādhikara

स्तूपलक्षणकारिकाविवेचनम्

STŪPA-LAKṢANA-KĀRIKĀ-VIVECANA

By Bhadravyūha.

N[2] (पृ० ५८) *III, 366 f.* Folia 7. Extent in ślokas, 150, Character, old Newāri. Appearance, old. Verse, Incorrect.

The scribe—could not read his original in all places, and so—left short blanks.

It begins—— नमो बुद्धाय ।

प्रकीर्णका विनये प्रोक्ता

यल्लोकोत्तरवादिना ।

यस्त्वन्येषां निकायानाम्

सूत्रादौ स्तुपलक्षणम् ॥

दर्शितं लोकनाथेन
स्तोकं स्तोकं क्वचित् क्वचित्।
सर्व्वन्तु तु से × × - [सर्व्वन्तु तत् सैकीकृत्य]*
भद्रव्यूहेन कथ्यते ॥

NV (३) स्तूपलक्षणकारिकाविवेचनं
लिखितसूत्र्याः संख्या ३६६ तालपत्रेषु लिखितं संपूर्ण।
पत्रसप्तकमयं संपूर्ण ग्रन्थ

* The Emendation is by the present writer ; Cf. लक्षणसमुच्चयः। *ASB/DC3—(2466)* "बहुतन्त्राण्यतो वीक्ष्य क्रमेणैकत्र लिख्यते" A Ceylonese Pāli Poem—of the 12th Cent., the *Thūpavaṁsa** contains an account of the thūpas or dagobas built over the relics of the Buddha. A Pāli poem containing a description of the erection of the Mahāthūpa at Anurādhapura.

———*Cetiyavaṁsaṭṭhaakathā,** One of the sources mentioned in the Mahāvaṁsa-Ṭikā, probably dealt with the building of the cetiyas in Ceylon, chiefly the *Mahā-Thūpa.*

*) *A History of Pāli Literature* by B. C. Law with a Foreword by W. Geiger. 2 vols, Lond.. 1933 pp. 562ff. Paper on the *Thūpavaṁsa* by Don M. de Zilva Wickremasinghe *JRAS*, 1898.

*) *Indian Texts Series : Dictionary of Pāli-Proper Names* by G. P. Malalasekera. 2 Vols. Lond., 1937f 38 *Sub-voce.*

[स्थावरदेवप्रतिष्ठाविधि

STHĀVARA-DEVA-PRATIṢṬHĀ-VIDHI

AII Gov. Or. Libr. Madras III.]

[स्थावरप्राणप्रतिष्ठा

STHĀVARA-PRĀNA-PRATIṢṬHĀ

Gov. Or. Libr. Madras III]

सारस्वतीयचित्रकर्मशास्त्र

SĀRASVATĪYA-CITRA-KARMA-ŚĀSTRA

IO[2] No. 6471—a treatise on architecture, imperfect.
This is doubtless copy of the Tanjore Ms. No. 11076

T p. 62b

TŚ Nos. 15466-67

सारस्वतीयशिल्पशास्त्र

SĀRASVATĪYA-ŚILPA-ŚĀSTRA

AI archit. Burnell 62b.
Quoted by Rāmrāj.

AD Pt. II. पृः ४७ (सारस्वतीयम्)
8 E 9 20 (पुरुषमानप्रभृति रसग्रहणवचनपर्यन्तम्)

ADI सारस्वतीयम्—शिल्प ।

D p. 803 On architecture

T Ms. No. 11071 (incomplete)
and Ms. No. 11076 (complete).

TŚ Mss. Nos. 15466-67 सा० चित्रकर्म शा०
Same as सा० शि० शा०

सारिपुत्र

*SĀRIPUTRA

OM p. 29

An interverbal translation in Sinhalese of the Sanskrit work "Sāriputra", by Srī Rāmadāsa of Ayodhyanagar in India, on ancient native arts. Nrom a MS. in the Kande Vihāra library, Tangalla.

*MSA Appendix to Chap. VIII. pp. 150-163
Sāriputra Pt I. Images in general
,, Pt. II. Images of Buddha.
(Translation)

सारिपुत्रश्रवणो [बिम्बप्रमाणम्]

SĀRIPUTRA-ŚRAVANO [BIMBA-PRAMĀNAM]

OSS, No. XII. *Devatāmūrtiprakaraṇam* and *Rūpamaṇḍanam*. Introduction by Haridas Mitra. p. 19. Note 57

SĀRIPUTRA (*Khaṇḍa I*) A Nāgarī transcription of this important text and its Ceylonese Commentary was prepared through the kind help of *Bhadanta* Mañjuśrī.

सिद्धान्तशेखरशिल्प

SIDDHĀNTA-ŚEKHARA-ŚILPA

K No. 2161

सिद्धार्थपृच्छा

SIDDHĀRTHA-PṚICCHĀ

AI On symbols in images of deities.
Quoted by Hemādri in Pariśeṣa-Khaṇḍa I, 1540.

सिद्धार्थसंहिता

SIDDHĀRTHA-SAMHITĀ

AI On symbols in images of deities.
Quoted by Hemādri in Vratakhaṇḍa 1, 114.

सुधालेपविधि

SUDHĀ-LEPA-VIDHI

IO.II No. 8081 8841

A brief tract on the application of lime to buildings. pp. 7

It begins p. 1 : अथ वक्ष्ये सुधालेपविधिं भित्तौ विशेषतः दृष्वा—

It ends इति सुधालेपविधिः शुभमस्तु

सुधालेपविधानम्

SUDHALEPAVIDHĀNA

* *Sudhālepavidhānam*

Method of plastering walls for painting (Sudhālepavidhānam).

—Text in Roman Characters and translation by V. V. Sharma Sastri. I. H. Q. Vol. III (1921)

pp. 53-59. "This is an old booklet connected with Fresco Painting, which was so much in vogue in India from the Buddhist period—contains only 46 ślokas in anuṣṭubh metre. There was a Mālayalam comm. appended to the work."

Comparison between 'Sudhā-Lepa-Vidhānam and 'Śilparatnam'; Purvabhāga. Adhyāya 46, Citralakṣaṇam.

Sudhā Le. Vi. IHQ, III	*ŚR I, 46 TSS No. 75*
Śloka 1a अथ वक्ष्ये सुधालेपविधिं भित्तौ विशेषतः ।	[Not in the Edition]
1b कृष्णा शंखादिकं—	15b
2a—3b ; 4a—6a ;	16a—17b ; 18b—20b ;
7a—12b ; 13a—26b ;	21a—27b ; 28a—44b ;
27a—31b ;	46a—51b
32a—33b	[Not in the Edition]
34a—41b	52a—60a
42a—46b	111a—116b

॥ शुभमस्तु ॥

सुप्रभेदप्रतिष्ठातन्त्र

SUPRABHEDA-PRATIṢṬHĀ-TANTRA

AI Burnell 207a.]

For Suprabhedatantram MSS.

see AI, AII, MO, TŚ

Published under the name Suprabhedāgama, Madras, 1901.

सूत्रधारमण्डन(or simply मण्डन)

SŪTRADHĀRA-MANḌANA (or MANḌANA)

AI son of Śrīkshetra, client of Kumbhakarṇa, King of Medapāṭa : Devatāmūrtiprakaraṇa. Prāsādamaṇḍana. Rājavallabha Vāstuśāstra. Rūpamaṇḍana Vāstumaṇḍana. Vāstuśāstra. Vāstusāra.

(भूलोकमल्ल) सोमेश्वर

(BHŪLOKAMALLA) SOMEŚVARA III

AI a King of the Cālukya dynasty of the Deccan (he reigned 1127-38), son of Vikramāditya II ; Abhilashitārthacintāmaṇi or Mānasollāsa.

[स्थिरलिङ्गप्रतिष्ठा

STHIRA-LINGA-PRATIṢṬHĀ

AII Gov. Or Libr. Madras 111]

स्वयंवहशिल्प

SVAYAMVAHA-ŚILPA

K No. 2157.

[हनुमत्प्रतिष्ठाविधिः

HANUMAT-PRATIṢṬHA-VIDHI

ADI No. 7414 प्राण-प्र०-वि० —०PRĀNA०-PRA-VI०

MM[1] No. 450

TŚ

[हयशीर्षपञ्चरात्रम्

HAYAŚĪRṢA-PANCARĀTRA]

AI a Vaishṇava work, chiefly concerned with the erection of images of gods and their consecration. Paris (BIO) L. 2034. K. 56. Quoted by Raghunandana and Kamalākara, by Halāyudha in Purāṇasarvasva Oxf. 87b.

BNC No. 848 *Hayaśīrṣapañcarātra*, XVII siècle ? Ecr. bengalie.

HSP No. 6804.

VBH *Saṁkarṣaṇa Kāṇḍa*, only Bengali Script. This (Press Copy) Ms. belonged to Paṇḍita Nityasvarūpa Brahmacārin Vidé. *BPL* (*PW*) *SBHT*, *No. 48*, Introd., p. 5. The eminent Paṇḍita (Svāmī) printed only a few formes in *Nāgarī*. The Ms. was gifted at the request of the present writer to the Visva-Bharati:

VRS *Saura Kāṇḍa*, only Bengali Script.

* Late Kumar Sarat Kumar Roy, President Varendra Res. Soc., Rajshahi—printed certain Chapters (I-XIV).

HT Vol. II Appendix pp. 429-30.

॥ हयशीर्षपञ्चरात्रम् ॥ ॥ अथ त्रयोदशः पटलः ॥ —॥इति प्रासादलक्षणपटलस्त्रयोदशः ॥१३॥

Ch. XIII is copied from the printed portion of the text.

'প্রাচীন ভারতে বিগ্রহপ্রতিষ্ঠা'—'শ্রীদীনেশচন্দ্র ভট্টাচার্য্য ।' প্রবাসী
অগ্রহায়ণ, ১৩৫৬

According to Raghunandana [*Pratiṣṭhā-tattva*] he got the authentic copy of *Hayaśīrṣapañcarātra* of Ballālasena Deva's Collection

"इति बल्लालसेनदेवोहृत-द्विखण्डाक्षर-लिखित-हयशीर्षपञ्चरात्रीय-सङ्कर्षणकाण्डे-समुदायपटलः ।"

Evidently the M.S. was written in old script (Bipartite) ; the Alphabet also must have been at least contemporaneous with the Sena Emperor.

ADDITIONS AND CORRECTIONS

P. 3, l. 4. Read — 'and *bhumeḥ parimāṇa-vihārān** for ' — **The Śulvaśutra of Baudhāyana* with the commentary *Śulvadīpikā*. Ed. by G. Thibaut with Engl. Transl., Critical Notes. The PANDIT (Old s. Vols.) IX & X ; (N. S.) Vol. I. *Adhy. I.* 182.

P. 4, Note 4b)—'ब्रह्मा' ; 'निरालम्बं'

4c)—'शक्रो यमश्चैव' ; (13064—चेन्द्रो— ।)

(13060—॰ाङ्गिरसौ मयः ।) ; 'मनुव्यासौ'

P. 5 Note 4d)—'कश्यप-च्छायापुरुष-॰' '-॰शल्याति(शैलादि)'

P. 16 Text Para 5, Read 'and as the Aṁśumat, must be correlated to.'

P. 18 Para 1 —'The Sources'

P. 24 Text — '*Nava-tāla* for——Niśācaras'

P. 26 Appendix, Note, Read 'M(D) & E H I.'

P. 30 Ch. V. Note 1, Read 'with heavy hips and busts—— emphasising Motherhood'

P. 35 Text, Para 2, Read ' *dvikoṇayo-*[**r*]'

Table, Different types of Indian Architecture.
Read 'Development' ; 'Reliquary' ; '*Śmaśānas* ; '*Vedis*'

P. 40 Ch. VI, Para 4, Read 'air-borne (*Khecara*)'

P. 46 Note 22—'॰भूषण॰-'

P. 48 Notes 26, 27—'KS. I,——3 : "एतानि पराज्ञुरागजननान्यात्मविनोद॰ ।"

Pp. 52-53 Additional Notes

I Para 2 ; the second line of verse 942 and the first line of verse 943'.

Para 3 (contd.) 'लेखनीयमिदं'

II Para 1. Read 'In the list of verbs *dhātu-pāṭha* occurs *pusta* as also *busta*' ;

Para 2.—'Although Pāṇini mentions both *pusta* and *busta* and Candra-gomin *busta*, it is the commentary of Vandyaghaṭīya which throws more light on the point'.

Pp. 54 ff. Appendix Read Para 3.—'*Kalaśī-suta* a descendant of the *Mānas*.

P. 56 Read—Para 1. 'Representations of Agastya' ;
Para 2. *Dhyāna* '——*Agni-Maruta-sambhava!*'

P. 57 *Purāṇic Texts H.-Sk. P.*
—Read—' See *Agastya saṁ.* (IO[2] 3623,—)

P. 60 Add—— / *Pr. Jy.* / *Dh.-Ś-pr.*

P. 63 Read '*Nala-tantra* [IO[1]] [*N.*] and *N. P. D.* [AIII]
'*PIŚUNA*—"*N, Ś-Ā*' '*Na. P.* is *connected* with him. [Ms. of the *Vāstu-Vi*°——*N. Ś. Ś.*)]

P. 66 From Text (A purely scientific work———pp, 16, 14)——
transfer these 2 lines to Footnote *2.*

P. 67 Text l. 3, 4 '*Rasālā*' refers to '*Sāradātilakaṁ*——' ll. 6, 7, 8.

P. 68 MATANGĪ-DEVĪ—T. /

P. 70 Read 'MANDU' (VBMHS.) MAYA *Vaidic.*

P. 71 *VASIṢṬHA* — '*V. P.*' ; '*Dh.-Ś-pr*'. ; ' [*Āy. Ā.*] : '*Prajāpati*',

P. 72 *Viṣṇu*—'*Dh.-Ś-pr.* See *Supra*'.

P. 73 *SARASVATĪ*——*Pr,. T.* / *Ācāryā* of *Śilpa*'.

P. 77ff. Abbreviations.
——31-35 'TC[1] -TC[5] IABC/MO' have three parts.
——36-39 'TC[6] -TC[9] I/MO' have one part, only.
——56 'JGJHRI, III'.

P. 83——'*Jyeṣṭhā*'
——'Liṅga-la° / Sama-li° / Vardha°—' —'Sukhāsana-mūrtih'

P. 99 '१३. वृत्तस्फाटितल°' ;
'१४. स्तम्भ°'

P. 102 Read—Nos., '८०-८६'

P. 109 —'RM' as 'R. or cancel.

P. 112 Read *'दर्पणेनेह सम्मताध्येषणावशात् ॥' referring the asterisk to Note

P. 113 Last Para Read '[Not only *Śastras*, *Āyudhas* but
———, jewellery, ——]

P. 116 Last l.—'MUP *गृहवास्तुदर्पणम् (सकर्णाटटीकम्), jewellery, Bangalore

P. 121 Last 3 lines-'Chitraśara' ; 'Kámikágama.'

P. 124 TST[1] — 'Nepal Saṁ' 'a Cambodian inscr.'

P. 129 AI — 'Ācāroddyota.'

P. 144 पूर्ते° Delete last line 'पू° ।'
Read *प्रतिमाल° ? *Pratimā-la° 1'

Pp. 134, 135 Read 'प्रतिष्ठा'

Pp. 145, 146 Restore the Alphabetical Order of Texts

P. 148a Additional *Paṭalas.*

[N1 1261 क गुरुपूजाप० ।] put after ।२।

[„ मुखलिङ्गप० ।] „ ।४।

„ विष्णु(शा)न्तिप० ।] „ ।५

148b 'प्रतिष्ठापद्धतिः ।' refers to [N1 1261 क] ; also read

'षण्डयागप० । *a)' „

P. 149a Add. *Paṭalas.*

l. 1 [वास्तुप० N1 1261 क & 1508ठ]

ll. 2-4 delete [„] " and refer l. 3,4, to [N1 1508 ठ]

149b—Read (*c) *कुड्या ? ल० प० ।' delete '[„]'

—Add. Paṭalas '[भित्तिबन्धनम् । N1 1508 ठ]

—Read '*d) [भूमिक० । „]

— „ '*g) [वेधलक्षणे चतुरोत्तरशततमः प० । „]

— „ 'परिसमाप्तम् । [N1 279]

P. 163 ll. 6, 7 Read मयसंग्रहे

P. 171 Delete '128'. Read 'Nos. 3056-57, 11080—'

P. 182 Read *Kātyāyana* ——He being a *Gotrarṣi*' ;

P. 184 —'ASB/DC8—(2466) 4782 : Pra°-la°-'

P. 187 l. 2 Put I)

P. 188 last line Read—*d) *मव (नव) ।

—'e*1) *यात, *यान (चैत्य)'—*e2) *यत्य (चैत्य)

P. 189 Read ' *h2) Cf. 'पञ्चरथक' Type of building'.

P. 191 ——'वापीकूपतडागादि[वास्तु]विधि'

P. 207 — 'TC8, I/MO R. No. 5555——'

P. 209 — '(34) — śānti——10 Adhy.'

P. 215 — [ŚILPI-RATNA]

P. 220 XII. '*2)' refers to this.

P. 231 यथान्येषां—" P. 231-32 Restore the Alphabetical order of texts.

P. 232 NV—'लिखितसूच्याः

—'ASB/DC8—(2466) / 4782 ——

"बहुतन्त्राण्यतो वीक्ष्य क्रमेणैकत्र लिख्यते"

Note : In the list of texts, [ ] Double brackets mean that although the text is enlisted it is of a different class ; * asterisk mean that the text is in print.